
The Modern Language Journal

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No. 5

READING IN FIRST AND SECOND YEAR COLLEGE
SPANISH, 1918-1923¹

By JOHN VAN HORNE

I. AMOUNT OF READING

FIRST YEAR COLLEGE SPANISH

	No. of Institutions Reporting	Av. No. of Pages Read	Institutions Reading 100 pages or less	100-200	200-300	300-400	400-500	500-600	over 600
1918-1919.....	13	232	2	4	3	1	2	0	1
1919-1920.....	17	215	3	7	3	1	1	1	1
1920-1921.....	25	201	5	11	5	2	1	0	1
1921-1922.....	32	198	7	14	5	4	0	1	1
1922-1923.....	37	198	9	11	11	2	3	0	1
Totals or Averages....	124	209	26	47	27	10	7	2	5

The amount of reading declined from 232 pages in 1918-1919 to 201 pages in 1920-1921. Since then it has remained nearly constant. This indicates that in the present stage of development in Spanish teaching, about 200 pages have come to be the average amount read in first year college Spanish. From 1913-1914, when the amount was 317 pages, there was a yearly decrease until approximately the present figure was reached. The future will show whether there are to be further changes in policy. Of the 124 separate reports on first year reading, considerably more than half show pretty close adherence to the general average. Therefore the general average seems to represent the usual policy, and not a compromise between two divergent policies. A fair number of institutions read less than 100 or more than 300 pages. No such

¹ See introductory note to the article on French reading in the January number of the MODERN LANGUAGE JOURNAL.

SECOND YEAR COLLEGE SPANISH

	No. of Institutions Reporting	Av. No. of Pages read in class and outside	No. of Pages read in class	No. of institutions reporting outside reading	Av. No. of pages read outside	Institutions reading less than 200 pages	200-300	300-400	400-500	500-600	600-700	700-800	800-900	900-1000	1000-1200	over 1200
1918-1919	12	668	491	5	425	1	2	2	1	1	1	1	0	0	0	2
1919-1920	16	542	403	6	371	4	2	2	2	1	2	0	1	0	0	2
1920-1921	25	551	446	7	373	1	5	6	5	1	2	1	1	0	1	2
1921-1922	34	524	451	7	357	2	4	12	6	2	3	1	0	1	0	3
1922-1923	36	537	456	8	364	2	5	8	8	4	5	0	0	0	0	4
Totals or Averages	123	564	449	3	378	10	18	30	22	9	13	3	3	1	1	1.3

abrupt decrease in reading during the war is observable as was evident in first year French reading. It was natural that French should be more immediately affected by the war.

The general average (564 pages) in second year classes is probably somewhat misleading, because the figure for 1918-1919 (668 pages) is undoubtedly the result of a small number of reports that happen to include the colleges that read a great deal. The general average probably ought to be a little under 550 pages. The average for the preceding five years was 626 pages, but for 1917-1918 it was 573 pages. Therefore there has been in the last five years only a slight decline.

Outside reading is reported only by a very few institutions, but these institutions are ambitious, as their average is nearly 400 pages. Most colleges appear to do no systematic outside reading.

The general average does not represent the ordinary policy, but a compromise between two policies. Most institutions read about 400 pages, some considerably less, while several read more. It is interesting to note 13 reports that involve the completion of more than 1,200 pages. In second year French there were 11 such cases. One of the answers to the questionnaire indicated a vast amount of reading conducted along the lines of individual assignments, and so arranged that it could not be averaged with the reports. These are perhaps signs that there is going to be a reaction in favor of more reading, but the average figures do not yet show this reaction. It will be interesting to observe what the future holds in store.

INDIVIDUAL TEXTS

First Year College Spanish

Text	No. of Institutions	Times Used	Text	No. of Institutions	Times Used
Zaragüeta.....	14	33	Henry: Easy Spanish Plays.	2	8
El Capitán Veneno.....	7	14	Wilkins: Beginners Spanish		
Fortuna.....	7	11	Reader.....	4	7
El pájaro verde.....	6	11	Hills: Spanish Tales.....	3	7
España pintoresca.....	5	11	Bergé-Soler, Hatheway:		
Roessler and Remy: Reader	7	9	Spanish American Reader.	4	6
Pittaro: Reader.....	6	9	A Trip to Latin America....	3	6
Cuentos Modernos.....	5	9	Harrison: Reader.....	4	5
			Espinosa: First Spanish Reader ²	3	5

² See appendix for other texts. Periodicals although important, are not listed, because it is difficult to classify them with other texts.

The total number of instances in which a text has been used is only a little more than half of what it was in the reports of five years ago. This is due to the smaller number of reports and to the smaller amount of reading. It is safe to draw only general and obvious deductions from the figures. It will be noted that *Zaragüeta* is by far the most popular first year text. Five years ago it was second, and *El Capitán Veneno*, now second, was first. This change indicates a move in the direction of more simple reading. This tendency will be noted throughout the list when it is compared with the previous list. Of single literary texts only *Zaragüeta*, *El Capitán Veneno*, *Fortuna*, and *El pájaro verde* have been used more than five times by the institutions reporting. In the last investigation several other literary texts were popular.

Dividing all texts used into literary and informational (counting as informational all prepared readers and similar compilations, and as literary only single works or collections of works produced for home reading in Spanish-speaking countries) about 40% to 50% of the texts used are literary. This is about the same percentage that was found to hold in 1917-1918, but considerably less than the average for 1913-1918.

Second Year College Spanish

Text	No. of Times Institu-Used tions	Text	No. of Times Institu-Used tions
<i>El Capitán Veneno</i>	14	21	<i>Gil Blas</i> 7 10
<i>Don Quijote</i>	10	19	<i>El sí de las niñas</i> 6 10
<i>José</i>	13	18	<i>Maria</i> 8 8
<i>Benavente: Tres Comedias</i>	11	18	<i>El sombrero de tres picos</i>
<i>Zaragüeta</i>	9	14	<i>La barraca</i> 6 7
<i>La Hermana San Sulpicio</i>	9	13	<i>La alegría del capitán Ribot</i> 5 7
<i>Doña Perfecta</i>	8	13	<i>Hills and Rinehart: Short Stories</i> 4 7
<i>La conjuración de Venecia</i>	6	13	<i>Teatro de ensueño</i> 3 7
<i>Doña Clarines y mañana de sol</i>	6	12	<i>Pepita Jiménez</i> 5 6
<i>Amalia</i>	7	11	<i>El pájaro verde</i> 4 6
<i>Marianela</i>	6	10	<i>La mariposa blanca</i> 3 6
			<i>Cuentos de la América Espan- ñola</i> 5 5
			<i>Mariucha</i> 4 5
			<i>La navidad en las montañas</i> 3 5
			<i>Juan de las viñas</i> 2 5
			<i>La moza de cántaro</i> 2 5
			<i>Novelas ejemplares</i> 2 5

The list of popular second year texts does not differ very much from that of 1913-1918. A few new texts appear, edited since

1918. Most of the books commonly used are literary. The inroads made in first year Spanish by informational and simplified matter are not very observable in the second year work. It is not surprising to note that works of the Golden Age are being used in second year work less than they were; however, *Don Quijote*, although losing some ground, retains a high place in second year work.

APPENDIX

First Year Spanish

The following texts were used four times each: Hanssler and Parmenter: Reader; DeVitis, Reader; *Después de la lluvia el sol*; *La Hermana San Sulpicio*, and *Gil Blas*.

The following were used three times: Wilkins and Luria: *Lecturas fáciles*; *Lo positivo*; Espinosa: *Elementary Spanish Reader*; *La Navidad en las montañas*; *Canción de cuna*; *España y la América Española*; Victoria; *Cuba y las costumbres cubanas*; Schevill: Reader.

The following were used twice: Morse: *Spanish-American Reader*; *Trozos modernos*; Juan de las viñas; Marianela; Amparo; *La mariposa blanca*; *La muela del rey Farfán*; Harrison: *Intermediate Reader*, and Hills and Cano: Reader.

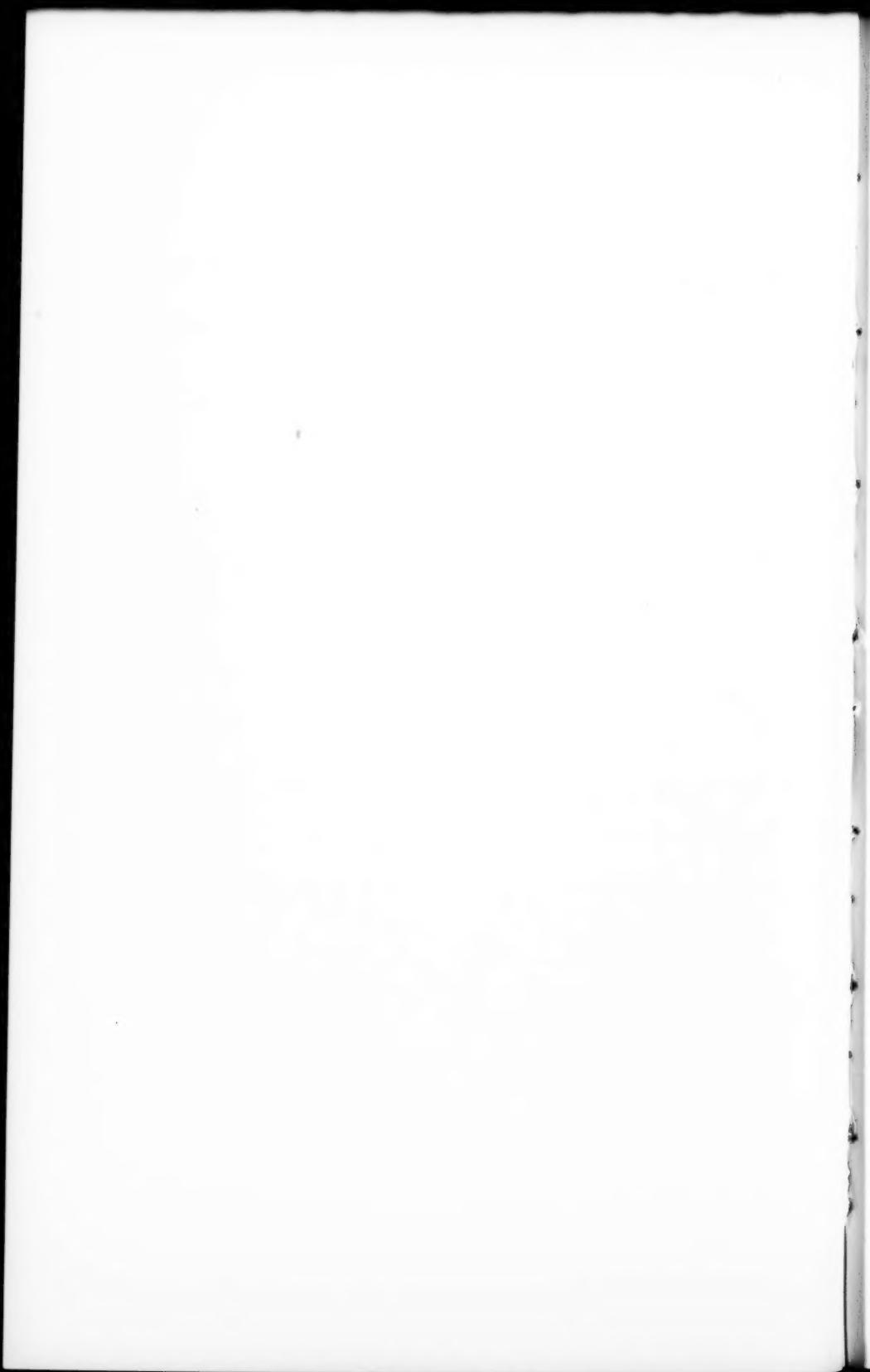
Second Year Spanish

The following texts were used four times each: *La batalla del Marne*; Alarcón: *Novelas Cortas*; *El final de Norma*; *Un servilón y un liberalito*; Ford: *Anthology*; *Don Gil de las calzas verdes*; *La muela del rey Farfán*; *El príncipe que todo lo aprendió en los libros*; *Tres comedias modernas*; Morley: *Spanish Humor*; *Lo positivo*; *Fortuna*; and *Vistas Sudamericanas*.

The following were used three times: *Cuentos hispano-americanos*; *Los amantes de Teruel*; *España pintoresca*; and *La América Española*.

The following were used twice: Morse: *Spanish American Life*; *Spanish-American Short Stories*; Amparo; Victoria; Ballard-Stewart: *Short Stories*; Allen and Castillo: *Spanish Life*; *El haz de leña*; Electra; Pascual López; *Trozos de historia*; *Trozos selectos*; *Cuentos alegres*; *Trozos modernos*; and *El alcalde de Zalamea*.

University of Illinois.



ARE FRENCH TEACHERS JUSTIFYING THEMSELVES?¹

By D. H. CARNAHAN

THE teaching of modern languages is meeting with some opposition in this country; the recent controversy in the state of New York bears evidence to this fact. It behooves us then as teachers to become acquainted with the nature of the criticism. Since we have been discussing the value of language teaching in our own modern language circle for years I decided to go outside of our circle for information. Accordingly, I sent out questionnaires to forty representative high school principals and superintendents and to twenty of the deans of Colleges of Liberal Arts and Sciences in universities and colleges of the Central West and South. Replies were received from more than three-fourths of the number.

From the standpoint of a *littérateur* seeking material for a popular article, I am somewhat disappointed in the answers. Fireworks are decidedly lacking. From the standpoint of a teacher of French, I am pleased at the rather friendly tone of most of the answers. However, as a prominent state high school visitor expresses it, "Though there is not active hostility, the field is full of Missourians,—they have to be shown." The questionnaire was divided into five parts as follows: 1. In what way do the results obtained from the teaching of French fail to justify the time and money given to the subject? 2. What other adverse criticism have you heard regarding the teaching of French? 3. What do you consider the most valuable features in the study of French? 4. What more can French teachers do to justify the teaching of French? 5. Remarks.

My purpose in this paper is to summarize the criticism as it was presented. I shall deal first with the high school group of answers and later with the college group. Several of the writers

¹ This paper was presented at the meeting of the Modern Language Teachers' Association of the Central West and South, held in Chicago, May 12-13, 1922.)

have undoubtedly consulted the French teachers in their schools before answering the questionnaires. Even if this be the case, the answers still reflect the point of view of the school. While many of the statements are not new, we have here the advantage of knowing their source and may profit accordingly. The first criticisms from the high schools are along the line of practicality: (1) Few of the pupils who study French get any practical results. (2) Students not expecting to go to college need no French, and that time could be better spent on more practical subjects. It isn't vocational. (3) Impracticability of French. So few make actual use of it,—cultural value only. (4) It does not carry on into daily activities of student life. (5) Student on leaving school forgets practically all of the subject. (6) The prevalent requirement of colleges that students have two years of language before they enter college is wrong because it forces a large number of students into the study of the languages when many of them would profit more by putting in this time on some other kind of work, such as the study of Community Life, Civic Problems, Industrial Developments, Functions of Citizenship, etc.

The insufficiency of general results is stated in the following terms: (1) The results of the teaching of French are entirely too meager. (2) The average child does not acquire a working knowledge of subject. (3) The pupil rarely acquires any permanent addition to his mental equipment.—One principal has the following pessimistic outlook: (a) As a means of communication, French does not function; (b) As a means of understanding and appreciating literature and history of French people, it is a slow process; (c) As a means for research in scientific work, it is limited.

The insufficiency of the amount of time given to the language enters into various reports: (1) Pupils do not take enough French to acquire a reading knowledge and are not taught in such a way as to acquire a speaking knowledge. (2) French is difficult to master. (3) French pronunciation is difficult. (4) The ability to read is all we can expect from the average good student. (5) Excellent reading ability in French is about as far as we can go with high school pupils. (6) In all these discussions we ought to remember that the languages are learned *thoroughly* only by a vanishingly small proportion of the number of students who study them.—Two writers agree in the general statement that "A lan-

guage needs four years' time to provide a student with the material and practice to make it usable." The second of these even adds "There should be no two-year courses."

Only a small amount of space will be given in this paper to question 3, "What are the most valuable features in the study of French?" as the statements are the usual ones. They can be summarized as follows: Appreciation of French people, French thought, French arts, French clarity of expression. Especially valuable for literary utility to English speaking peoples because it is a language easy to read. The scientific terminology of French is Latin, therefore international. English literature is saturated with French phrases. French is the commercial and diplomatic language of Europe. Very valuable in the study and understanding of the English language. Valuable for general culture. Cultural use in literature. Broadening of the vision. Gives opportunity for personal expression [individuality] in a way not furnished by some other subjects, such as mathematics and sciences. Refining effect on the Anglo-Saxon type. Disciplines the mind. Awakens the child's interest in foreign lands, peoples, languages, customs. Provides new view-point of the relations of different languages. Trains language sense. Promotes international understanding, etc.

The answers to question 4, "What more can French teachers do to justify the teaching of French?" are particularly rich in suggestions on the pedagogical side. I am including in this division, also, kindred statements found in the answers to the other questions, and I am dividing the subject into (a) Teachers (b) Teaching. One writer says "The probability of the French being poorly taught is the big question with me." Another says "French is not well taught. The language needs no justification; the method of teaching does." Still another says, "The teaching of French must improve very rapidly in order to have the subject retained in the schools. Teachers have been hastily prepared to 'get by' with French because they were compelled to do so. Now, they must come to the class-room fully prepared to teach French as a bona fide subject of the curriculum." Other statements follow: (1) Not taught well,—not taught as well as Latin. (2) After the War we tried French for one year but it was a failure. Our teacher was not qualified, . . . at present, we offer nothing but Latin. (3)

The teachers must learn French; not as a mere subject to be taught in the place of German but as a vital language of a living, bustling people. (4) Too many home-made teachers of French. They should visit France. (5) More thorough preparation of teacher, with travel added. Better methods of teaching. (6) Teachers should create a greater interest in French by more skillful teaching. Study abroad and in the "Maisons Françaises." (7) There are too many teaching French who know nothing of the pedagogy of the subject. They often know their subject but have never studied the principles of language teaching.—These criticisms are severe but profit can be drawn from them.

Suggestions as to improvement in method are numerous, and sometimes conflicting. The very first one touches upon a vital point; "Have a common understanding among French instructors as to the aim of instruction,—whether to train for a reading or for a conversational ability." Another principal writes in the same tone, "To me the answering of your questions seems difficult because of lack of agreement concerning the purpose of French in the high school." Several suggestions can be placed in one general group: (1) Greater mastery of the language. (2) Greater emphasis should be placed on grammar. (3) The similar constructions and the variations of English and French grammar should be brought out. (4) The reaction of French on English should be studied. (5) The grammatical drill obtained is a great help to English. The increased vocabulary in English would itself pay for the extra time. (6) French teachers can do more to justify the teaching of French by being *thorough* than by attempting difficult masterpieces before classes are ready for them. By being thorough I mean teaching the elements of grammar and by providing the students with a simple but workable vocabulary for oral use, almost from the first day. Teachers attempt to teach appreciation of French literature to students who are so immature that they could not appreciate an English masterpiece of equal value.—In the next questionnaire we find objections that "the emphasis is placed on grammar rather than reading." The question of the preparation of students is also brought out in the statement from a different source, "In my opinion what is most needed is the proper selection of pupils for the subject." There appears but one definite reference to the Direct Method, as such, although several questionnaires emphasize the desirability of a speaking knowledge.

Suggestions are numerous in regard to "enriching the content" of the courses: (1) Cultivate the study of French history and ideals. (2) Study the country, its points of interest, history, people, customs and literature. (3) Establish a more direct relation between the study of French and the pupil's future needs in life [advocates reading knowledge]. (4) Establish a closer correlation with other subjects in the high school. Finally, energetic means are urged for making the value of French better known: "An educational campaign should be conducted throughout the school showing the utility of French. The average citizen and average student rarely understand the real reason for studying a foreign language."

The trend of discussion in the answers from the universities is somewhat different from that of the high schools. The question of the practical advantages of the teaching of French is not raised and but small space is given to the insufficiency of results. The latter subject is touched upon in two replies: (1) Failure to be able to use the language conversationally or even in many cases to pronounce common French words correctly. (2) The average student who has completed a year of college French, *e.g.*, a student in Engineering, is too apt to have merely a "handful of bones," lacking life and power in the use of an essential minimum amount of the fundamentals of French. He ought to be able to *read* ordinary French readily after three semesters of the study, and reading knowledge is ordinarily the real purpose of the study. Anything short of this is more or less waste.

Other writers declare that teachers should: (1) Vindicate in themselves and their teaching the best in French spirit, culture and tradition. (2) Be an example of what a cultivated American can learn from French culture. (3) Show greater sincerity in their subject, do more for the promising students, think less about heavy enrollments, learn a correct pronunciation, be able to use French conversationally and become acquainted with France. Above all, they need to develop that personal enthusiasm which became such a real and vital thing among German teachers. (4) Cultivate the will to succeed. The fault is in a wrong psychological condition in pupils and teachers. Too many of them expect failure, and they get what they expect.

Teachers have often poor material with which to work and the

courses are not properly planned: (1) French is chosen by the poorer class of students who have to take some language and pick what is easiest. This group however is now shifting to Spanish. (2) Students are handicapped by the general ignorance of English grammar. (3) There are too many students taking French as well as the other modern languages. (4) Too many courses are being developed in special fields, and the work is planned too much as if it's sole purpose was to train students for graduate work in French.

A common remedy for poor teaching results is suggested by several writers, i.e., separation of students into more effective groups: (1) Much valuable time of the better students is lost by including in the same class students who have good grammatical training and linguistic sense and those who have not these advantages. Some scheme of segregation might work well along these lines. (2) Differentiate between students who wish knowledge of the language as such and those who wish training to use the language as a tool in graduate or scientific work. (3) French departments do not separate students into effective groups.² French should be offered to those who are interested in it *per se*, to those who are really seeking a liberal education, and to those who expect to need it for professional or scientific purposes. The time and money spent on enforced students of French, on students who dislike it, on abnormally slow students, and on students whose view of the university is purely that of a "commercial college" are wasted for the most part.

Almost all of these questionnaires emphasize the desirability of reading ability and literary knowledge rather than conversational ability.

There is a definite demand apparent for more real work on the part of the student as well as the teacher. One dean suggests "Increase the voltage of the elementary teaching both in secondary schools and college; . . . the student is not as far along or as well grounded as he should be if sterner requirements of accuracy, speed, and promptness of reaction were insisted upon." Another says "In elementary classes too much slovenly work is permitted in translation." Still another adds "French is criticised as being

² Numbers (1), (2) etc., are used to indicate answers from different writers. (The exact wording of the questionnaires is retained.)

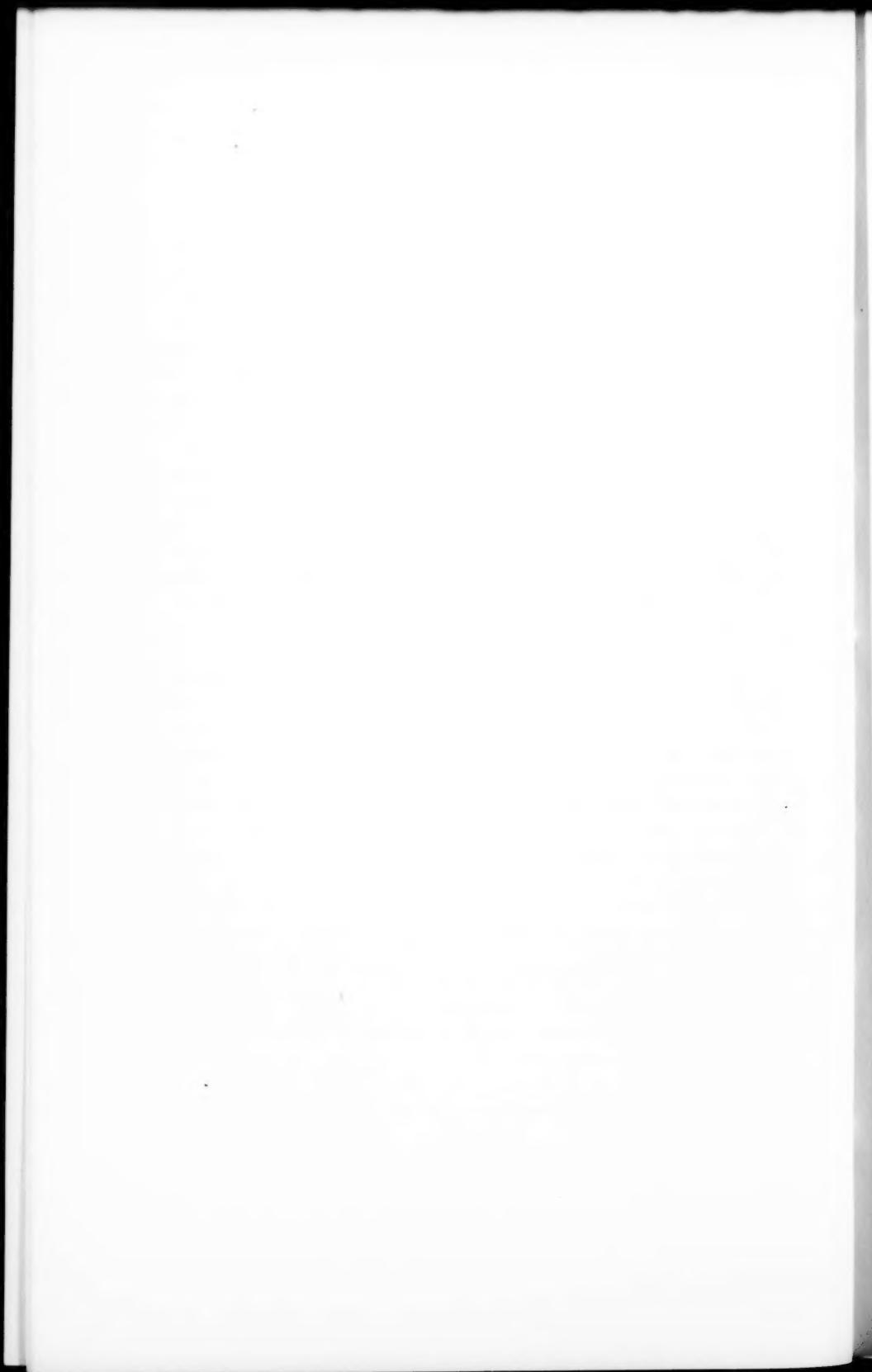
inclined to be 'sissyfied' in comparison with the more robust Latin." Finally, a more sweeping condemnation appears—"There is too much 'babying' of students. Conversation and composition courses often a farce. Many teachers mere phonographs. Teachers rarely inspire students with a love of France or French thought or literature. Many literary courses are 'whitened sepulchres.' Too many departments are given to a deliberate offensive to increase numbers. Altogether too many 'assistants,' with or without degrees, who would not be acceptable in high schools, are carrying on a large share of university instruction."

In order not to emphasize too much the pessimistic side, I would state that in the university questionnaires, as in those of the high schools, there is abundant testimony to the value of French. We teachers are too familiar with that side of the argument to make it necessary to include it here. I shall end, however, with the encouraging statement of a present-day Dean who formerly had extensive experience in high school work. He says, "I have never felt that the teaching of French in high schools and universities failed to justify the time and money given to the subject. In fact, I think I have heard less adverse criticism of the teaching of French than of other subjects."³

To sum up the general reaction of both the high school and university groups, we can say that no active hostility to French seems apparent. The attitude appears to be rather friendly, with a genuine desire expressed to see the subject presented with more power and effect.

University of Illinois

³ President Brannon of Beloit College in his address at the opening meeting of the Association stressed the same idea: "There is too much tendency towards drifting. Exact positive tasks are necessary for our inexperienced and energetic youth. We must develop the respect of youth for definite and exact standards in one's own and other languages."



THE TEACHING OF DANTE IN AMERICA

By EMILIO GOGGIO

FROM investigations recently made as to the teaching of Dante in America it appears that, with one or two exceptions, Dante was not given a place in the college curriculum until the end of the nineteenth century. Indeed, the first teachers of Dante in this country were not university professors, but private individuals, and for the most part Italian exiles who resorted to the teaching of their own language and literature as a means of earning their livelihood. It is nevertheless true that a number of our higher institutions of learning contributed in the early days, though indirectly, to the diffusion of Dante studies in America, by coöperating with these teachers of Italian in their pioneer work. For we know that in many cases, when the demand for Italian, French, German, and Spanish was not yet large enough to warrant the appointment of a professor in any one of these fields, to such students as were interested in foreign languages the Faculty would recommend cultured foreigners from whom they could receive instruction at their own expense. So it was with Bowdoin College and with the University of Pennsylvania. In his "Historical Sketch" of the latter, John L. Stewart states that "during the whole history of the University (established in 1749) there has been provision made with varying degrees of completeness, for such as desired to study French, German, Italian or Spanish. Such study was not required for a degree; nor were the professors members of the faculty."

How large a number of students was reached by the teachers of Italian at that time it is of course impossible to say, but according to Lorenzo da Ponte it was considerable. For in his Auto-biography he affirms that between the year 1807, which marks his arrival in America, and 1833, he alone instructed more than two thousand persons in the Italian language and literature, and, by means of public lectures, by his writings, and by importing into the United States from all parts of Europe over twenty-four thou-

sand volumes in Italian, he succeeded in creating a genuine love and sympathetic appreciation for Italian letters among the best element of this nation.

As Italian gradually gained in popularity, the teachers were given a position in the University; Pietro Bachi at Harvard, Luigi Roberti at Yale, and Da Ponte at Columbia. Some time before this, however, two distinguished Americans, Ticknor and Longfellow, were already attaining prominence as Dante scholars and teachers, the former at Harvard University, the latter at Bowdoin College.

Ticknor first introduced Dante to his students in 1819 in a general course on the great European poets, but from 1833 on, he devoted a special course of lectures to the life, times and works of the Italian master. His Dante class met three times a week and was composed of Juniors, Seniors, and Graduates. Upon his departure from Harvard in 1835, it was continued by his successor Longfellow, who had also been lecturing on Dante to his Italian class at Bowdoin College.

The following outline, which Longfellow left us in his unpublished manuscripts, will give us a clear idea of the nature and treatment of this course. There were fourteen lectures as follows:

1. The Life of Dante. *The Vita Nuova.*
2. The Sources of the Divine Comedy with translation and commentary on the first canto of the *Inferno*.
3. Dante's fame in Italy and other countries. Cantos two and three of the *Inferno*.
4. Schelling's "Essay on Dante." Cantos four and five of the *Inferno*.
5. Leigh Hunt's "Sketch of Dante." Cantos six and seven of the *Inferno*.
6. Carlyle's Sketch of Dante in "Heroes and Hero Worship." Cantos eight and nine of the *Inferno*.
7. Macaulay's Comparison of Milton and Dante. Cantos ten and eleven of the *Inferno*.
8. Editions and MSS. of Dante. Cantos twelve and thirteen of the *Inferno*.
9. Illustrations of Dante. Cantos fourteen and fifteen of the *Inferno*.
10. Commentary on Dante. Cantos sixteen and seventeen of the *Inferno*.
11. Commentary on Dante (continued). Cantos eighteen and nineteen of the *Inferno*.
12. Poetic illustrations of Dante. Analysis of Cantos 20, 21, 22, and translation of Cantos 23 and 24 of the *Inferno*.
13. Canto 25 translated in part. Cantos 26 and 27 of the *Inferno* analyzed. Canto 30 translated.
14. Cantos 31, 32 and 33 of the *Inferno*.

As will be seen from the above, while the amount of sound comment and criticism on Dante's works was not wanting, the reading was confined to the first canticle of the *Commedia*. It was not until much later that the *Purgatorio* and the *Paradiso*, which are more difficult to understand and less appealing to the general student, were studied at the University.

Both Ticknor and Longfellow assisted their students by bringing within their reach, through the college library, many works on Dante which were to be the beginning of the best Dante collection in America.¹ Yet, the influence of these scholars was almost confined to their own circle of friends and acquaintances, through whose efforts Cambridge gradually became the centre of Dante studies in this country.² Their success as teachers of Dante had no immediate effect on our institutions of learning; the large majority of universities and colleges offered no instruction on Italy's foremost poet until many years later. No doubt the lack of Dante scholars accounts for Dante courses not being offered in many instances till long after the study of Italian had been introduced. For example, at the University of Virginia instruction in Italian was first offered in 1832, and in Dante only in 1881. Again, at the University of North Carolina forty-six years elapsed between the introduction of Italian and that of the study of Dante. The works of Petrarch, and of the epic poets of the Renaissance, as well as the writings of modern Italian authors had more interest for the American student and were better represented in the college curriculum than the *Divina Commedia*. That the feeling of the educated public was similar, is shown by the fact that of the earliest articles which appeared on Italian literature in American magazines and reviews, very few indeed dealt with Dante.

However, beginning with the year 1890 we find a sudden awakening of interest in the divine poet, which spreads with considerable rapidity throughout the country, and from that time

¹ "What particularly pleased me at Harvard University," wrote an Italian exile in 1842, "was the library, which from what I hear is the best in the country and in truth is excellent. Among other books there is quite a collection of Italian books, and many of the editions are beautiful and neatly bound. You can not imagine how much I enjoyed the sight of so many of our beloved authors." *The Southern Literary Messenger*—"Letters of an Italian Exile" 1842.

² See "Dante Interests in XIX Century America"—*The Philological Quarterly*. Vol. I, No. 3, July 1922.

on Dante is given a place in many of our colleges and universities. The efforts of professors of Italian were in a notable degree responsible for the general growth of interest in the Italian bard, for, upon assuming their new academic duties, they invariably introduced a course on the life and works of Dante where none had as yet been given.

The traditions of such scholars as Ticknor, Longfellow, Lowell, and Norton were not only continued in a very distinguished manner at Harvard University, but they also spread elsewhere, so that Dante is now taught in nearly every university on this continent. The subject is generally offered in the first or second year of Italian and the course is open, as a rule, to Juniors, Seniors, and Graduates. This is done chiefly because the majority of students begin their Italian late in their college course, and would have no opportunity of reading Dante in the third or fourth year, and also because of the general feeling that, with an acquaintance of some other romance language, such as most of these students possess, it is an easy matter for them to learn Italian and to make rapid progress in it.

This arrangement, suitable as it may be from the standpoint of expediency, does not seem entirely satisfactory. That a knowledge of French or Spanish is a valuable asset in the acquisition of Italian no one can deny. However, this fact has been too much emphasized of late, so that most students are led to believe that a mere smattering of one or the other language is sufficient for the understanding of any work of Italian literature, no matter how difficult. The results of this attitude are necessarily very disappointing. It should be made perfectly clear that Italian deserves to be studied for its own sake. Furthermore, just as Cervantes or Molière are never taught in elementary courses, so Dante should be given only in the upper years. To confine the study of Italian literature, as is done in the large majority of American universities, to Dante alone, is not different from limiting the study of English literature in a foreign university to Chaucer or Shakespeare and to read the "Canterbury Tales" "Othello," or the "Merchant of Venice," in a first or second year English class. There is no dearth of Italian literary masterpieces. The most prominent modern writers should be given due recognition, and the great authors of the early nineteenth and of the eighteenth centuries

might well be made to pave the way for the study of the Renaissance and of Italy's greatest poet. In this manner the student would improve his acquaintance with the literature and would at the same time acquire a mastery of Italian which would be valuable to him in reading Dante.

Longfellow once said to his Dante class at Harvard University:

To understand Dante, it is absolutely necessary to understand the Italian language. This may seem a truisim, but it is not. For I mean not only Dante's language, but the language of all Italian literature as modified by time, that we may not only know, but feel the power of each unusual and quaint epithet, the magic of each old word, even as in the writings of Shakespeare. Thus alone can we perceive and recognize the exceeding beauty of each sweet face and image which from the printed page peeps under the eaves of our eyelids."

And he was not far from the truth when he declared that "all great poets must be read in their native tongue and that it is almost mockery, cruel mockery to translate them."

It will pay to go a little slower and do things well. When students are brought to realize the value and importance of Italian as a literary subject, they will only be too glad to receive further instruction in it. In 1845 over one hundred students at Harvard elected Italian as an extra subject without credits. History repeats itself. This fall a number of students in the architectural course at the Massachusetts Institute of Technology volunteered to take Italian as an extra, private course. The time is not far off when Italian will again claim the eminent place it once enjoyed in the college curriculum. Then indeed Dante students will not be wanting even in the fourth year of Italian, and Dante will be read, as all masterpieces should be read, in the original.

DATE AT WHICH THE STUDY OF ITALIAN WAS INTRODUCED IN VARIOUS AMERICAN COLLEGES AND UNIVERSITIES

Harvard University, 1819; Bowdoin College, 1829; University of Pennsylvania, 1830; Columbia University, 1830; University of Virginia, 1832; Union College, 1839; Yale University, 1842; University of Toronto, 1853; North Carolina, 1857; Colgate University, 1860; Vassar College, 1867; Cornell University, 1868; Tufts College, 1869; University of California, 1870; Boston University, 1872; University of Nebraska, 1876; Johns Hopkins University, 1877; University of Michigan, 1885; Bryn Mawr College, 1885; Wellesley College, 1889; Williams College, 1890;

Princeton University, 1890; University of Missouri, 1890; University of Iowa, 1890; Western Reserve University, 1891; Stanford University, 1892; University of Chicago, 1892; Brown University, 1893; Oberlin College, 1893; University of Illinois, 1894; University of Maine, 1894; Vanderbilt University, 1894; Mount Holyoke College, 1894; University of Cincinnati, 1894; Western University, 1896; University of Colorado, 1898; Amherst College, prior to 1898; Dartmouth College, 1899; West Virginia University, 1899; Washington and Jefferson College, 1904; University of Washington, 1905; Clark University, 1906; University of North Dakota, 1907; Lafayette College, 1908; University of Idaho, 1909; University of Minnesota, 1910; Adelphi College, 1910; University of Pittsburgh, about 1910; Swarthmore College, 1912; University of Oklahoma, 1913; Queen's University, 1916; Simmons College, 1919; Ohio Wesleyan University, 1919.

**DATE AT WHICH COURSE ON DANTE WAS FIRST GIVEN IN
VARIOUS AMERICAN COLLEGES AND UNIVERSITIES**

Harvard University, 1819; Bowdoin College, 1829; University of Toronto, 1853; Vassar College, 1867; Cornell University, 1870; Boston University, 1872; Johns Hopkins University, 1877; University of Virginia, 1881; Yale University, 1882; Bryn Mawr College, 1885; University of Michigan, 1889; Princeton University, 1890; University of Missouri, 1890; Williams College, 1890; Western Reserve University, 1891; Tufts College, 1891; University of Pennsylvania, 1891; University of California, 1892; University of Nebraska, 1892; Wellesley College, 1892; Brown University, 1893; Oberlin College, 1893; Vanderbilt University, 1895; University of Chicago, 1895; Western University, 1896; University of Cincinnati, 1897; Dartmouth College, 1899; West Virginia University, 1900; Mount Holyoke College, 1901; University of Iowa, 1901; University of Oregon, 1902; University of North Carolina, 1903; Amherst College, 1904; University of Washington, 1905; University of Illinois, 1907; Queen's University, 1907; University of North Dakota, 1908; Lafayette College, 1909; Clark University, 1910; University of Minnesota, 1911; University of Maine, 1915; Adelphi College, 1915; Ohio Wesleyan University, 1921; University of Oklahoma, 1921.

University of Toronto.

THE ILLATIVE AUSSI AND THE CONCESSIVE AVOIR BEAU

By JOHN A. HESS

IT IS not merely French syntax which causes the student difficulty in getting the real meaning of the French sentence. French lexicography often presents more serious problems. In this article I propose to discuss two such problems which receive practically no treatment in French grammars, and which are often ignored or unsatisfactorily handled in our French reading texts provided with vocabularies.

One need not read much French to convince himself that *aussi* at the head of a sentence (or a clause) does not have the regular meaning of *also* or *too*. Instead, it is distinctly illative in character and means *therefore*, *accordingly*, *and so*, whether there is inversion or not. Yet the only suggestion of this illative force in the widely used Fraser and Squair's French Grammar, is the word *hence* after *aussi* in §237, 3, where is given a list of adverbs, which, when used initially, frequently cause inversion. Unfortunately, some popular school editions of modern French fiction give only the meanings *also* and *too* in the vocabulary. In many instances such a meaning is absurd, as the following striking examples will show:

1) Oui, à Paris. Je devais aller en chemin de fer; mais on m'a volé mon argent. *Aussi*, je vais à pied. (*La Tâche du Petit Pierre*, American Book Co.)

2) Il connaissait sa mère et savait qu'il fallait tenir ses paroles pour choses sérieuses. *Aussi*, voulant faire bonne figure à Paris et y mener joyeuse vie, dépensait-il ses trente mille francs, entre les mois de mars et de mai, puis revenait docilement se mettre au vert à Lavardens, etc. (*L'Abbé Constantin*, Allyn and Bacon).

3) Elle [Bettina] éprouvait le besoin d'être livrée à elle-même, à elle seule, pendant quelques jours au moins—dans la pleine tranquillité et dans la pleine solitude de la campagne—*Aussi* Bettina était-elle toute guillerette et toute joyeuse, en montant,

le 14 juin, à midi, dans le train qui devait la conduire à Longueval. (*Ibid.*)

4) C'est Paul de Lavardens, un de mes amis. Il a déjà eu l'honneur de vous être présenté—mais un peu vaguement. *Aussi* son ambition est-elle de vous être représenté. (*Ibid.*)

5) Enfin, je ne suis personne, moi, tandis que toi, comte Paul de Lavardens, toi, tu es quelqu'un! *Aussi*, ne crains rien, ton tour viendra avec les fêtes et les bals, quand il faudra briller, quand il faudra danser. (*Ibid.*)

6) "Demain, dit-il, la bourrasque se mettra en plein à l'ouest; le soleil s'est couché dans un brouillard roux—; tu verras plus fort que tu n'as encore vu." *Aussi* le lendemain, au lieu d'aller à la mer, nous nous mimes à charrier des pierres sur le toit du rouf. (*Par terre et par mer*, Henry Holt and Co.)

7) De pareils entretiens n'étaient pas de nature, il faut en convenir, à me donner l'idée de vivre tranquillement à terre; *aussi* ma mère, tourmentée de voir mes dispositions naturelles si malheureusement encouragées, voulut-elle faire une tentative auprès de M. de Bihorel. (*Ibid.*)

Other examples might be enumerated but these will suffice. It seems to me that it is high time that all editors should include this illative meaning of *aussi* in their vocabularies and explain under what conditions it obtains. In Balzac's novel, *le Médecin de campagne*, I noted thirty-four cases of the illative *aussi* and probably overlooked some. In only two cases was normal order used after this initial *aussi*. Other writers, however, frequently use it without inversion. For instance, I note four such cases in Erckmann-Chatrian's *l'Ami Fritz*.

The usual statements that one finds in grammars and reading texts concerning *avoir beau*, seriously need revision also. The following are typical:

- 1) *avoir beau* plus infinitive, to be in vain plus verb.
- 2) *avoir beau faire quelquechose*, to do something in vain.
- 3) *avoir beau* (inf.), in vain, to no purpose.
- 4) *avoir beau*, to try in vain.
- 5) *avoir beau*, to be useless, in vain.

Although these definitions may serve the purpose when translating from French into English, they do not convey the full force of this idiom and are quite inadequate when the student endeavors to write something in French.

What should be impressed upon the student is this: The clause containing *avoir beau* is introductory and concessive in force, and is always counterbalanced by the following clause or following sentence. I have yet to find a case of *avoir beau* in a final or independent sentence with nothing immediately following to offset the statement. In such cases, *en vain*, *inutilement*, *il est inutile*, and equivalent expressions are used. The clause containing *avoir beau* can often best be rendered into English by *although* plus the appropriate tense of the finite verb, by the pure infinitive of the verb involved plus *as I* (*you, he etc.*) *may* (*might*) and by similar concessive expressions.

The following examples taken from standard French authors of the nineteenth century will, I hope, serve to prove the correctness of my assertions.

1) Il *eut beau* jurer que rien n'était plus plat qu'une ballata corse, protester que réciter des vers corses après ceux du Dante, c'était trahir son pays, il ne fit qu'irriter le caprice de Miss Nevil (Prosper Mérimée: *Colomba*). "Swear as he might (Although he swore) that there was nothing more insipid than a Corsican dirge, although he protested, etc."

2) On *aura beau faire* (whatever one may do), jamais un chardon ne pourra s'élever à la hauteur d'un chêne, et jamais un paysan ne pourra tenir le glaive, comme un descendant de l'illustre race des guerriers. (Erckmann-Chatrian: *Madame Thérèse*).

3) On *a beau dire*, ce sont les femmes qui font l'intérieur d'une maison! (*Ibid.*)

4) On *a beau être* éloigné du théâtre depuis quinze ans par la mauvaise volonté des directeurs, on trouve encore, quand il faut, des attitudes scéniques appropriées aux événements. (Alphonse Daudet: *Fromont jeune et Risler aîné*.)

5) Sidonie *avait beau* s'appliquer. Il restait en elle de la demoiselle de magasin (*Ibid.*).

6) Il lui manquait cela pour être complètement heureuse; l'inquiétude de sa rivale. Mais elle *avait beau faire*, Claire Fromont ne s'apercevait de rien, et vivait comme Risler dans une sérénité imperturbable. (*Ibid.*)

7) Delobelle continua: Ils *auront beau dire*, vois-tu, c'est encore le plus beau métier du monde. On est libre, on ne dépend de personne. (*Ibid.*)

8) —il [Taine] *a beau* décrire à merveille la race dans ses traits généraux et ses lignes fondamentales, il *a beau* caractériser et mettre en relief dans ses peintures puissantes les révolutions des temps et l'atmosphère morale qui règne à de certaines saisons historiques, il *a beau* démêler avec adresse la complication d'événements dans lesquelles la vie d'un individu est engagée et comme engrenée, il lui échappe encore quelque chose, il lui échappe le plus vif de l'homme. (Sainte-Beuve: *Nouveaux Lundis*, VIII.)

In conclusion, I shall cite, by way of contrast, examples containing *il est inutile* or *en vain*:

1) Puis il mit une sentinelle à chaque porte, avec défense de laisser entrer qui que ce fût, à l'exception de son valet de chambre Patrice. *Il est inutile* d'ajouter qu'il était absolument défendu à l'orfèvre O'Reilly et à son aide de sortir sous quelque prétexte que ce fût. (Alexandre Dumas: *Les Trois Mousquetaires*.)

2) Il s'adressa, mais *en vain*, aux agents consulaires français et anglais, et, après avoir *inutilement* parcouru les rues de Yokohama, il désespérait de retrouver Passepartout (Jules Verne: *Le Tour du monde en quatre-vingts jours*).

3) Tu ne prendras point, le nom de l'Éternel, ton Dieu, *en vain*; car l'Éternel ne tiendra point pour innocent celui qui aura pris son nom *en vain* (*Deuteronomie V:11*).

4) Si l'Éternel ne bâtit la maison, ceux qui la bâtissent y travaillent *en vain*. Si l'Éternel ne garde la ville, celui qui la garde veille *en vain*. (*Psaume CXXVII, 1*).

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SMEARING THE CUP WITH HONEY

By W. A. BEARDSLEY

THE representative of a large American publishing house was recently making the rounds of the colleges with a view to ascertaining their text-book needs for the coming year when it was suggested to him by one of the professors that an edition of some of the thoughtful prose of Ángel Ganivet would make a most welcome addition to our rapidly growing and easily available body of Spanish texts. This gentleman replied: "That is quite impossible. We cannot afford to publish that kind of thing. We can't sell it, no matter how good the editing. Of course, we have to keep an eye on the business end, and American colleges want stories, novels and plays. In fact, when you come to the point, the Romance essay is dead as far as American colleges are concerned."

The same general problem is brought up by Professor Roy T. House in his review of Michaud's "Pages françaises, par Georges Clemenceau," MODERN LANGUAGE JOURNAL, March 1922, where he admits that Clemenceau has a distinct message to give but doubts that it can be "put across" to the American undergraduate. Professor House does not in any sense give the impression that he would eliminate such prose works from the college curriculum; on the contrary, it is evident that he admires them himself and would share his enthusiasm with his students. It is equally evident, however, that he does not rank very high the ability of the American undergraduate to shift for himself in difficult literary fields when he suggests at the conclusion of his review that Professor Michaud "play a little more to the gallery" in a revised edition of his book. No doubt Professor House was applying this remark specifically to the amplifying of notes and explanations in the text under consideration, but the broader aspect of the question, *i. e.* the place of the Romance essay in the curriculum of the American college, would seem to be of fundamental interest to modern language teachers.

As a *genre* there can be no question as to the historical dignity of the essay. In recent years there has been noted a certain reticence in employing the term *essay* to designate a definite type of literary production. There may be a slightly unpleasant connotation in the word, supported in part by its French provenience (*essai*, an *attempt*, not an *accomplishment*), suggestive of immaturity or superficiality. This connotation is further accentuated without doubt by the current use of the word as applied to the puerile writings of pupils in primary and secondary schools. Yet Montaigne did not hesitate to call his social and philosophic reflections *essais*, and along with him many noted men of letters. Perhaps for the very reason that the term has a wide classical use, it carries with it in the minds of the present generation a savor of the archaic or pedantic. This recalls the case of an English teacher who has for a number of years been offering a course in the development of the "Essay." He was recently heard to remark that he was going to change the name of the course to something like "The Development of the Newspaper Article," as thus he hoped that students would no longer avoid what they thought would be dull and impractical. It makes little difference to the discussion in hand whether the unsuspecting undergraduate is lured on by the term *article* or repulsed by the word *essay*; the fact remains that this literary *genre* is an ever flourishing reality and offers something of immense value to any normal undergraduate.

It needs little elaboration to show the popularity of the essay and its descendants in nearly all the modern languages. As suggested above, that most ephemeral type of literature, the newspaper, employs the essay as one of its most effective forms, with remarkable variety of content, treatment and skill. This modern essay in its shortened form may be called an editorial, a study, a feature or what you will, but it is a virile and omnipresent type in any case. In its more dignified modes of treatment it is found regularly in all journals of the *Yale Review-Atlantic Monthly* groups, and is often handled in a way to reflect credit on Montaigne or any of the classics. Even here, however, it will be found that the term *essay* is used sparingly. Almost any other appellation is preferred, though the type remains sufficiently constant.

In Romance countries the essay constitutes an equally general literary form, employed to disseminate ideas, theories, propa-

ganda, literature, politics, religion and almost everything else of interest to reading humanity. A glance at the titles offered on the foreign market suffices to prove the ever-increasing popularity of the social and literary essay in France, Spain, Italy, Portugal, etc. In pure literature it is indeed a rare thing that a successful writer does not from time to time turn to this *genre* to express his ideas and his ideals.

The question then naturally arises as to the reasons for the existing paucity of good essay material in American editions of Romance texts. Why is it that the American publisher feels that he must shun this important field of literature while he feels commercially justified in flooding the market with fiction of all descriptions, stories long, short, medium, elementary, post-elementary, ante-intermediate, intermediate, post-intermediate, ante-advanced, advanced, post-advanced, et cetera *ad infinitum*?

No quarrel is desired with those teachers who prefer to employ fiction and plays as the bulk of their class-room material. This is legitimate and desirable, as interest is a prime factor in any kind of successful teaching. Students attend college at the age when romance and action are key-words of their characters, and these qualities of their minds must be satisfied. Yet attending college likewise postulates at least a latent mental capacity for constructive thinking, and it would seem to be one of the normal functions of any college to stimulate this capacity to its utmost effectiveness. Few colleges question the value of athletics to their undergraduates; why should they not foster mental quite as well as physical athletics?

It was brought out by Professor Henry Grattan Doyle of George Washington University in a paper presented before the Association of Spanish Teachers during their Christmas session of 1921 and generally admitted by the leading Romance educators of the day that, if the Romance languages were to retain their hold on the youth of the country as in the past few years, a more adequate appreciation of the cultural achievements of these peoples must be imparted to the student. One hesitates to use the word *culture* in this connection, yet that is exactly what must be inculcated in the student's consciousness if he is to gain more than a superficial and fleeting respect for the total contribution of these peoples to the world's civilization. Even if the motivating

force of the teacher were the comparatively unworthy one of self-interest, it would seem that those handling modern languages must feel keenly their responsibility to treat adequately a literary form that admittedly reflects certain phases of contemporary and historical life as does no other. Are the mental teeth of our undergraduates so soft and decadent that they cannot be fed some good solid viands along with the usual predigested *hors d'œuvre*?

It may be objected that there are plenty of historical treatises, national episodes and the like that might easily be brought within the category of the essay. This is undoubtedly true, but again there is a special emphasis put on love of action and romantic emotion. An historical setting is given, of course, but in the last analysis the difference between these and works of pure fiction becomes more apparent than real. It is largely the same way with plays in foreign languages, though usually here the development of passion is permitted even a freer rein. There is no objection to any of these forms of literature except that they all tend in the same direction, *i. e.* toward *emotion* and *action* rather than toward *thinking*.

It may also be argued that there is a considerable quantity of essay material now available for advanced students in selections from individual authors, containing their reflections and memoirs along with their short stories and plays, thus offering the student a well-rounded conception of the authors' literary contribution (for example, Cohn and Woodward's "Voltaire's Prose"). This again is true, and these editions, as far as they go, are extremely valuable. Other teachers may point out that they regularly use *L'Illustration*, *Le Temps* and other periodicals to keep the student in touch with current essay material. The remark might be hazarded, however, that these same teachers more generally offer the student this form of contemporary criticism *after* his second college year of the language rather than *before*. It is the early impression that is of particular significance in language study as well as in the development of youth in general. Many eager undergraduates pass through their two elementary years of a Romance language without ever being led to suspect that the essay, as a vehicle of thought, has flourished in Romance countries quite as much as in English.

Thus a brilliant student is occasionally lost to advanced lan-

guage work through the impression unintentionally given by the teacher that the social and philosophic offerings of the modern languages are not worthy of serious attention. Perhaps the undergraduate does not like to read this type of literature even in English. The fact remains, however, that he has been required to read it in secondary school, and if he gets as far as grasping his sheepskin, he will have to read considerably more of it. In this matter, it must be granted that our colleagues in the English departments of American colleges have been more astute and far-sighted than we in Romance. Though they know as well as we that Burke and Addison do not thrill the average high-school student, they require them just the same and find their reward in the keen admiration and developed capacity for thought of their more able followers. They also provide Sir Walter Scott and others for the delectation of the romantic. Thus there is gained a certain balanced vision of the literary field that in general is denied the student of Romance.

One last point, and perhaps the most important so far advanced, is that many teachers find teaching the essay rather dull work. They prefer the rosier and more dalliant path of fiction. They do not enjoy chasing the fretful idea through page after page of mere discussion. This preference would not argue a defect in the discussion, however, so much as a lack of professional equipment on the part of the teacher, since it is one of the axioms of the profession that the teacher be able to lead his students into the more serious lines of thought.

No insistence need be made in the matter of individual texts and authors, since these must vary with the taste of the teacher and the group. In French there are already American or English editions of numerous philosophical and social thinkers that might be included in our *genre*: Montaigne, Bossuet, Calvin, La Bruyère, Pascal, Diderot, Rousseau, Voltaire, Saint-Simon, Sainte-Beuve. It would casually appear that this were an array sufficient for any classroom needs, but on second glance these editions are found to have no apparatus for early reading, such as vocabulary, questions and exercises. Hence they fail in our first requisite, that they interest the student before his period of specialization. The same criticism applies to Comfort's "Maitres de la Critique Littéraire au XIX Siecle," though here the choice

of authors is excellent and includes Sainte-Beuve, Gautier, Nisard, Scherer, Taine, Bourget, Zola, France, Lemaitre, Doumic, Faguet, Brunetière. If only a bird's eye view of such meritorious critics as Lemaitre, Faguet and Brunetière is given, that view is distinctly worth while. Historians such as Taine, Michelet, Thiers, Lavisse have been adequately treated in English editions. Thus, as might be expected, French has already received a considerable development along the line recommended by this paper, but, except in the field of history, this material is not available early enough in the student's course.

Spanish, on the other hand, though it offers numerous texts in the novel, short story and play *genres*, has been almost entirely oblivious of the vast amount of excellent essay material at hand. This is varied in content and treatment, and easily included under a more strict definition of the essay than is applicable to the work of some of the French authors mentioned above. Juan Valera is an early and outstanding figure in this group. His critical studies well deserve a place in any collection of "cultural" volumes. The clear thinking and progressive patriotism of Ángel Ganivet likewise merit the especial attention of the student. Joaquín Costa, Leopoldo Alas (Clarín), Martínez Ruiz (Azorín), and Ortega y Gasset are entirely worthy of individual editing by reason of the strong influence that each has wielded in the molding of the new Spain. Among the iconoclasts, who repays mental effort so fully as Miguel de Unamuno, that tireless warrior in the field of the essay? An interesting volume could no doubt be made of the literary opinions espoused by famous writers of the novel and play, such as Valera, Pardo Bazán, Benavente and Pío Baroja. The Calleja series has done this effectively enough in its contemporary *Páginas escogidas*, each living author choosing his own best work and telling his readers why he considers it his best. Selections could also be made from many other writers of varying epochs and interests who have made notable contributions to the dignity of Spanish letters: Larra, Montalvo, the master Menéndez y Pelayo, Altamira, Milá y Fontanals, Eguía Ruiz, Casares, González Blanco, Andrenio, Cansinos Assens, Pérez de Ayala, Cánovas del Castillo, Quesada, Alberdi, Cejador y Frauca, Rodó, etc.

Italian has had such an inadequate text-book development in any *genre* that it would seem inappropriate to recommend special

editions of essay material at this time. Among others, Benedetto Croce, Giosuè Carducci, Matilde Sarao, Scipio Sighele and Renato Fucini attest ample ability, however.

In conclusion, Lucretius (*De Rerum Natura*, I, 936-950) comes to mind. The poet is here discussing the Roman custom of smearing honey on the edge of a cup to inveigle children into drinking an unpleasant but health-giving potion, a Roman equivalent of our "sugar-coating the pill." No desire is felt to carry the analogy too far between this antiquated Roman custom and our arrangement of the Romance language curriculum. There is a certain suggestiveness in the comparison, however. No really intelligent physician can object to either the honey or the sugar-coating, providing, of course, that the health-giving potion goes with it.

Goucher College.



FOREIGN LANGUAGES AND FOREIGN TRADE

By HARRY THOMAS COLLINGS

THE United States as a foreign trading nation has experienced a remarkable change during the past decade. Previous to the European War we were interested primarily in the development of domestic business. There is little reason why any business man should sell his products in unknown Brazil or in far distant China, when his next door neighbor will buy them at the price he asks, and stands ready to take them to the extent they are produced. We sell abroad only when, for some specific reason, there is not an adequate domestic market.

This situation has been changing gradually for a considerable period of time. Increasingly we have needed foreign markets. The recent war merely hastened a development already in progress. By force of circumstances we became foreign traders within a few months instead of a few decades. This rôle of the United States as a foreign trading nation carries a significance for our foreign language teachers. Americans have not been internationally minded. Not coming into direct contact with the business problems of the outer world nor with its political entanglements, we have maintained an isolation of thought which has prevented our seeing the problem of the foreigner, to say nothing of understanding his solution of it. In addition to the necessity for understanding international problems, the man who is to succeed in foreign trade must also be able to speak the language in which his customers do business. In these two fields the teacher of foreign languages in the United States finds enlarged opportunities for his work. He must prepare the business man of the future who is to deal with foreign nations, first, to understand these nations and their problems, and second, to talk with foreigners in their native tongue.

In discussing the importance of the modern language teacher in this utilitarian side of his profession, namely, his effort to acquaint students with international problems and foreign

languages, in order that they may be better salesmen, it is by no means intended to imply that this is his only task. To present the cultural side of a foreign language and its attendant literature is conceded to be the chief aim of his work. This feature, however, is not dwelt upon here since it is not pertinent to the subject under discussion.

The two-fold task, therefore, of the modern language teacher in connection with foreign trade is to acquaint students with modern foreign life and foreign language. A knowledge of the geography of foreign countries, of their history and government, and of their various customs and practices is an important part of the foreign salesman's equipment. Familiarity with these fields can come best along with the study of foreign languages. We, as a nation, are poor geographers. Living in a country of vast extent we often fail to realize the relative size of other countries. How many Americans during the late war, thought Belgium nearly as large as the United States, whereas it is actually one-fourth as large as Pennsylvania. How many Americans regard Brazil as small and insignificant in size, whereas it is actually larger than continental United States. The lack of geographical knowledge among our otherwise intelligent people is evidenced by instances of which the following is not an uncommon type. Our Consul General in London writes a letter to an American manufacturer of some prominence, having printed upon his letterhead—London, W. I., these abbreviations standing for a designation of the West postal district of the city, section number 1. When, therefore, this manufacturer replies, addressing his letter to London, West Indies, he exposes obvious and painful limitations to his geographical knowledge.

How frequently we display ignorance in respect to the history and government of foreign countries! Probably three-fourths of the people of the United States have yet to learn that Brazilians do not speak Spanish. A very brief acquaintance with the facts of Latin American history makes clear that Brazil was settled by Portugal and has always retained the language of the mother country. Probably a larger proportion of us still needs to learn that Dutch is not the same as German; that the Dutch people are as distinct a people as are the Germans, and that they have a language radically different from German. Neither do the

Scandinavians speak "Scandinavian." Ignorance of these and similar facts often means to the salesman failure to sell American goods in these countries.

Waste of time, money and effort will be prevented when we come to know the economic needs of various foreign countries. The American manufacturer who sent a large stock of umbrellas to northern Chile learned an expensive lesson in geography when he found out that it never rains in those regions. Sending bacon slicers to Jerusalem, snow shovels to Panama, and Ford cars to Timbuctoo adds a ludicrous aspect to business; at the same time such errors eliminate the profits of foreign trade.

A knowledge of the customs and trade practices of foreign countries is indispensable for one who would sell them his wares. Slapdash enthusiasm in American salesmanship is understood and appreciated in the United States. It inspires confidence and helps to make sales here. But in European countries, in the Orient, and particularly in Latin America, its effect is exactly the opposite. Foreign purchasers stand aghast at what they call our brusqueness and courtesy. Money matters and "signing on the dotted line," connected with a sales contract, are, in foreign countries, much more a matter of friendship and personal confidence than is the case with us. The knowledge on the part of a foreigner that an American firm has for years lived up to its agreements and looked out for the interest of its customers, may do much more to make a sale than a cut of a half cent per yard below the nearest competitor. It is by no means proposed that the teacher of foreign languages devote his entire time, or any large portion of it, to a discussion of foreign trade practices. This end is brought about by the reading of texts dealing with the daily life of foreign peoples and the incidental comments of a well-informed teacher.

With the knowledge of the geography, history, government, customs and practices of foreign peoples, there will come a spirit of tolerance toward foreigners. Things are not wrong simply because a foreigner does them in a way different from ours. It is intolerance which condemns the wearing of white for mourning simply because we have always worn black. To laugh at the German because he puts his verb at the end of his sentence, or at the Mexican who lifts his hat in recognizing a business man of

his acquaintance on the street, is not indicative of superiority on our part, but only of ignorance. To call foreigners here Wops, Japs or Dagoes, or to have them call us Dollar Chasers, Shirt Sleeve Diplomatists, or Gringoes accomplishes nothing for the nations concerned; it only tends to breed international misunderstanding. It is by no means the province of modern language teachers to preach against such international intolerance, but they can furnish an acquaintance with foreign people thru literature and language and this in itself engenders mutual appreciation and esteem.

Most important of all from the point of view of foreign trade is the ability of the salesman to speak the language of the country in which he is to travel. In 1916 the British Prime Minister appointed a committee to inquire into the importance of modern language study, especially as touching foreign trade. Among numerous recommendations of that committee were:

That the business community in every considerable center of foreign trade or of manufacture for foreign markets should take steps, in conjunction with the education authorities, to further the formation of institutes of languages, both for full-time and for part-time study.

That business men should individually and collectively encourage the study of foreign languages by those members of their staff who, possessing good business ability, have shown capacity for such study, by arranging for their full-time attendance at an institute of languages either at home or abroad.

Goods are not sold by the "gift of gab" either at home or abroad. Nevertheless, the ability to talk fluently and intelligently regarding one's wares is the "sine qua non" of success in salesmanship both at home and in foreign countries. This presupposes, of course, that the salesman first of all knows his goods. No amount of fluency in a language or in several of them will enable a man who does not know his goods to be a good salesman. But given this indispensable knowledge of his merchandise, selling the goods implies that the seller can describe them to the would-be purchaser. The excellent qualities of much of the best merchandise are not patent to the casual observer; the prospective purchaser must first be informed of these qualities and then convinced of their value to him, if the salesman wishes to consummate the sale. These good qualities constitute the so-called talking points for the salesman. We Americans are not by nature linguists; far from it. Nor has our instruction in modern languages empha-

sized the oral side of the work until within the last few years. Instruction in foreign languages too often meant only "translating" in class after a passage had been laboriously worked out by thumbing a dictionary and a grammar. Only recently are they becoming living tongues in our class rooms. A Chinese once advertised in a Peking paper that he "taught the English language up to the letter G." Our previous method of instruction seems to have been somewhat on this order.

If the points discussed above are true, then they have two implications for our teachers of foreign languages. First, that emphasis must be laid upon the customs, practices, government and daily life of the peoples whose languages are being studied, and second, that emphasis is to be placed upon the spoken word rather than upon formal grammar. This statement is, of course, a platitude to the modern language teacher who has kept abreast of the best theories of teaching in the past decade. A glance at the grammars, readers and texts in modern language lines, published during recent years, shows that these are now the points emphasized by the better teachers. Often grammar is taught by oral repetition rather than by the learning of barren rules. In thus changing the emphasis in our instruction to the living language, we are by no means slighting the literary or the cultural side. No amount of formal grammar or of translation can give a student such a genuine appreciation of a foreign book as comes to him when he can read it somewhat as a native language, instead of piecing together in his own tongue disjointed parts of a Chinese puzzle, taking care that his new creation follows exactly the plan of the original designer. The ability to handle a foreign tongue should be useful as well as ornamental. Acquaintance with it should mean acquaintance with a new civilization; for successful salesmanship abroad it could never mean less. To afford this broader horizon as well as a new channel of communication is the privilege of the teacher of modern foreign languages.

*Professor of Economics
University of Pennsylvania*



LESSON PLANNING FOR CLASSES IN FIRST YEAR FRENCH

By G. D. MORRIS

FOR a number of years I have planned the lessons for my beginning class in French in accordance with a method which I wish, as briefly as possible, to set before you. It was worked out in connection with the teaching of college classes, but it has been used, in a somewhat modified form, with high school classes as well.

The first step in this method is to decide in what way the material provided in the text-book can be used to best advantage. This material, in the grammar that I have used, and which may be considered typical of those that are not based on the direct method, consists of five parts: (1) grammatical principles, accompanied by illustrative sentences; (2) vocabulary, with a phonetic transcription; (3) a portion of connected French text; (4) questions in French; (5) sentences in English.

What shall we do with each of these parts of the lesson? Shall we begin the recitation with a quiz on the grammatical principles, or shall we depend, for their elucidation, on the opportunities offered while correcting the sentences at the board? Shall we have the students pronounce the vocabulary, or the phonetic transcription, or both, or neither? Shall we have the meaning of the words given in English, or in French, or both, or neither? Shall we have the French text read, or shall we have it translated, and if we have it translated shall it be with book open or closed? What use shall we make of the French questions? Shall we read them and have the students answer them orally, shall we have them answered in writing, shall we use some of the questions for a dictation exercise, or shall we do something entirely different? Finally shall we have the English sentences translated orally or in writing, and if we do both, which exercise shall come first?

These are only a few of the exercises which might be used

with the material provided. Their number could easily be doubled by any teacher willing to give the matter a little thought, but we have already suggested more than we should have time to use in connection with any one lesson. A selection must be made of those that appear most important. Then this selected group may be taken as a basis for succeeding lesson assignments, with such variations as may from time to time be required.

It is the writer's practice to select from seven to nine kinds of exercises, about enough to occupy the time of two recitation periods, if given consecutively. Following is a typical program: (1) pronunciation of the phonetic transcript of the words in the vocabulary; (2) pronunciation of the normal form of these words; (3) reading of the French text; (4) unseen translation of the French text; (5) answering the French questions in writing, alternating with a dictation exercise; (6) written translation of the English sentences; (7) oral translation of the English sentences; (8) oral answers to the French questions.

To work through eight or nine exercises on each lesson will require about as much time, in general, as one can afford to devote to it, leaving out of consideration, for the moment, the time required for reviews. Any program that may be decided upon should be revised from time to time, in order to adapt it to the size and quality of the class. I think I have never yet followed quite the same program either as to content or arrangement in any two consecutive years.

The second step is to arrange these various exercises in logical order. To revert to the program just given, it will be noticed that the pronunciation of the phonetic transcript of the words in the vocabulary logically precedes the pronunciation of them in the normal form, and that this exercise, in its turn, logically precedes the reading of the French sentences. This exercise, if followed up by a study of the vocabulary, will enable the student to understand the sentences when he hears them read by the instructor. Similarly, the writing of answers to the French questions and the dictation exercise both pave the way for a written translation of the English sentences, and so on.

Another principle that should be kept in mind in determining the order in which these exercises shall be given, is that the simpler ones should precede the more difficult ones. It will be

seen that I have kept for the last the oral answering of oral questions. This was done because this exercise is the nearest approach to conversation in French that the program provides. And every experienced teacher knows that of all the acquisitions comprised in a mastery of the French language, the ability to speak it is the most difficult of attainment.

Having decided upon the various things that we intend to do with our materials, and having determined the order of procedure, we are ready to put our plan into operation. But how shall we go about it? Shall we give, as the first regular assignment, the first four or five exercises on the first lesson in the book? Not at all. Each of these exercises, in order to be most effective, should be given on a different day. Why? Because the student's mastery of each exercise should be tested, and his mistakes corrected before he is allowed to proceed to the next one. To illustrate. The student's pronunciation of the phonetic form of the words in the vocabulary should be tested, and corrected if necessary, before he is allowed to transfer it to the normal form, and his pronunciation of the words, in their normal form, again, should be verified before he is asked to read the sentences containing those forms. The work on any given lesson, therefore, will require as many days for its completion as there are different kinds of exercises, that is, from seven to nine. It does not follow, however, that from seven to nine entire recitation periods will have to be devoted to each lesson, because several lessons are worked upon at the same time. And it is this feature, perhaps, that constitutes the chief novelty of the method.

In order to make this clear, let us work out a few assignments. The class has been drilled for several days on the sounds of the language, not all of them, perhaps, but on a sufficient number to make it possible to begin work on the first lesson in the book. Let us assume that the students have been taught to associate these sounds with their phonetic symbols. The work for next Monday, let us say, will include: a test on the sounds and symbols already taught, the teaching of a few additional sounds and their symbols; and then, as the first assignment from the text-book, the pronunciation of the phonetic form of the words in the first vocabulary. The work for Tuesday will include further drill on sounds and their symbols, and, in addition, the pronunciation of the

phonetic form of the words in vocabulary II, together with the pronunciation of the French form of the words in vocabulary I. On Wednesday the work on phonetics is continued, and the assignment also includes: (1) the pronunciation of the phonetic transcription of vocabulary III; (2) the pronunciation of the French words of vocabulary II; (3) the reading of the French sentences in lesson I. On Thursday the remaining sounds and their symbols are taught, while from the text-book the following assignment is made: (1) pronunciation of the phonetics of vocabulary IV; (2) pronunciation of the vocabulary of Lesson III; (3) reading of the French sentences of Lesson II; (4) unseen translation of the French sentences of Lesson I. On Friday, after the drill on the sounds and symbols last taught, we have: (1) pronunciation of the phonetics of vocabulary V; (2) pronunciation of vocabulary IV; (3) reading of the French of Lesson III; (4) unseen translations of the French of Lesson II; (5) answers in writing to the questions of Lesson I.

In order that the teacher may always be able to see at a glance just what has been done, and just what is coming next, it is essential that he keep a note book. On a page ruled both ways, a list of the types of exercises to be used should be written in vertical order. Across the top of the page the lesson numbers should then be written in regular sequence. Then, as soon as a given exercise on a given lesson is included in an assignment it should be checked off in the proper square. At the point which we have reached in our assignments it will look like this:

The next assignment is clearly indicated. Beginning again at the top of the page we come down as far as the length of the recitation period will permit. We may not be able to include, this time, any exercise on lesson I, but next time we begin at the point where we left off, let us say at exercise 6, then we go back to the top and start down again, stopping this time, perhaps, at exercise 5. And so we continue in regular rotation, not forgetting, however, to give a review exercise whenever one may seem to be needed, either for the purpose of securing greater fluency or for the purpose of driving home the more difficult points of grammar.

It is the writer's practice to place these lesson assignments on the board and to have them copied by the members of the class. It is his firm conviction that the students should have the lesson assignments in black and white so that they may know exactly what is expected of them.

Now the order in which the various parts of the assignment are given is not necessarily the best one to follow in conducting the recitation. In fact it is almost never the best. Each assignment should be studied by the instructor, prior to the recitation on that assignment, with a view to making the recitation period as profitable as possible. Some exercises are bound to be more difficult, or less interesting, than others, and these should be taken up first, while the student is freshest and able to give them his closest attention. Furthermore, some exercises are likely to be more important than others when considered as stepping stones for the next day's work. Such exercises should be given a place on the program for the day sufficiently near the top to ensure that, in case there should not be time to use all the exercises, these at least should be worked over and the mistakes corrected.

The writer fully realizes that the assigning of lessons in accordance with this plan might easily become altogether mechanical. That is a real danger. It will be avoided, however, by the teacher who is constantly thinking of the needs of the class. On the other hand, it seems to have certain merits. In the first place, it provides opportunity for a greater amount of drill on the lesson content than is profitable if the work on each lesson is completed before the next one is taken up. In the second place, it involves a continuous review, inasmuch as each lesson is studied, under one aspect or another, for from seven to nine days. Thirdly, it enables the student to build surely, because he works his way into the

more difficult regions of the lesson step by step, taking but one step each day, and proceeding systematically from the simpler exercises to those that are more complex. And finally, through the selection of the types of exercises that he will use, it enables the instructor to mold the book to his own purposes, to work persistently and systematically towards the goal that he may have set before himself, whether it be the ability on the part of the student, to translate the language, the ability to understand it when he hears it spoken, the ability to write it, the ability to speak it, or a certain definite combination of these various attainments.

Indiana University

Correspondence

HOW TO READ FRENCH POETRY

Some of us are trying to teach conscientiously our courses in French Literature, and we duly take into account the rules which were followed by French poets since the classical age until a relatively recent period;—that is to say, we will read twelve syllables when dealing with an Alexandrine, ten in a ten-syllable line, and so forth. To achieve this end, we will, softly but distinctly, sound the mute *e* before a consonant and require the student to do the same. This method seemed to us the only way to get rythm into poetry. But it so happens that those of us who do this, have not unfrequently the rather unpleasant experience of being held up to ridicule by young teachers of French just back from a year abroad, or also by young French teachers just over from their native country. These wise colleagues will make pointed remarks about a “mechanical” way of reading French poetry, and they are likely to assume an air of assurance in the matter which impresses young Freshmen and even Sophomores; they will say that nobody ever reads lines “that way” in France.

They may not be altogether wrong in this last statement,—or at least be excusable in believing that things are as they say. But, even if such were actually the case, the system of reading French verse in discarding *while reading*, the rules which the poet observed *while writing*, would not be intelligent. Since a good argument, however, seldom convinces as much as authority—even among intellectuals—it ought to be of interest to note that the highest authority in matters of language in France, if not in Europe, the great master Albert Meillet, of the Collège de France, stands on the side of reason. In his little book *les Langues de l'Europe Nouvelle* (Payot 1918), of which every teacher of French ought to know at least Chapter XV, Meillet writes as follows:

“L'écriture ne fixe la prononciation que d'une manière partielle. Si un écrivain du XVII^e siècle entendait lire ses écrits par un moderne, il les reconnaîtrait à peine. Pour déclamer un vers français classique avec son rythme correct, il faut se servir d'une prononciation tout autre que la prononciation courante, prononcer beaucoup d'*e* “muets” qu'on a maintenant l'habitude d'omettre, faire des voyelles d'*i* et d'*ou* en hiatus qu'on prononce actuellement comme des consonnes, ainsi traiter *nation* comme un mot de trois syllabes avec un *i* voyelle. Les comédiens qui récitent des vers

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classiques les disent en grande partie faux. A la Comédie Française ou à l'Odéon, pour jouer les pièces en vers on use d'un compromis entre la prononciation ancienne exigée par les vers et la prononciation moderne attendue par les auditeurs; ce compromis est le plus souvent intolérable à qui sait ce que c'est qu'un vers français classique." (p. 220)

We remember Coquelin aîné reading some fifteen years ago at Columbia University, and cutting the French alexandrine by one, two, or even three syllables—he was at once quoted as a fine authority to follow. We are glad that Meillet took the trouble to tell us what he thinks of it. Let us have the courage to be intelligent!

The point has been made that a good pronunciation may be to drop the mutes before consonants, and then to stress or lengthen, by way of compensation, another syllable before or after. The objections to this are, in the first place, that in so doing one still violates the rules observed by the poet who created the line; and in the second place, the writer—for one—has never noticed that any such "compensation" was actually offered, except by accident.

Smith College.

ALBERT SCHINZ.

Notes and News

An important change was made in the organization of the Modern Language Association of America at its meeting held at the University of Michigan during the Christmas vacation. The constitution was amended to provide that the annual meeting shall be held alternately east and west of the eastern boundary of Ohio, Kentucky, Tennessee and Alabama, and that the term of office be changed from four to three years, thereby making elections occur alternately at the eastern and western meetings. After the adjournment of the general meeting, the Central Division voted to suspend indefinitely meetings of that division, in view of the advantages of a national organization. It is believed that with a single organization, national in scope, the Modern Language Association will be able to represent, even more successfully, the interests of modern language studies.

The seventh annual meeting of the American Association of Teachers of Spanish was held at Columbia University on December 31 and January 1. At the first morning session addresses of welcome were made by Mr. Manuel J. Andrade, President of the New York Chapter; Mr. Phillip M. Hayden, Assistant Secretary of Columbia University and Professor John L. Gerig of Columbia University. The President of the Association, Mr. C. Scott

Williams of the Hollywood High School then spoke on the subject "A Member of the A. A. T. S. is a better Teacher than his Neighbor who is not a Member" and addresses were also made by Professor E. C. Hills of the University of California on the subject "Why the Disciplinary and Cultural Values of Spanish should be stressed" and by Mr. William M. Barlow of the Curtis High School, New York.

At the afternoon session addresses were delivered by Professor Alfred Coester of Leland Stanford University on "Why Spanish?"; Professor J. D. Fitz-Gerald on "Copyright Relations between Spain and the United States"; Professor Arthur L. Owen of the University of Kansas on "Martínez Sierra" and by Professor José M. Osma of the same university on the subject "De novelística."

In the evening, following a "comida y tertulia," Professor M. Romera-Navarro of the University of Pennsylvania discussed "El movimiento político actual en España."

At the morning session, held on January 1, Professor Van Horne of the University of Illinois reported on "Spanish Reading in Secondary Schools, 1918-1923." The following officers were elected: President, E. C. Hills, University of California; First Vice-President, Lawrence A. Wilkins, Director of Modern Languages, New York City; Second Vice-President, Professor E. W. Olmsted, University of Minnesota; Third Vice-President, Benicia Batione, East Side High School, Denver; Secretary-Treasurer, Professor Alfred Coester, Leland Stanford University.

For the first time in the history of the American Association for the Advancement of Science, a conference of the Philological Sciences was held in conjunction with the meeting of that Association at Cincinnati from December 27 to January 2. On that occasion an invitation program was presented on current problems of classical, modern and oriental philology. It is believed that such a conference will aid in coördinating and stimulating the activities of specialists in the philological sciences.

Columbia University announces that a number of distinguished foreign scholars will teach in the coming Summer Session. Giovanni Papini, author of the "Life of Christ" will lecture on Contemporary Italian Thought; Professor Porteau of the Universities of Clermont-Ferrand and Lyons will offer courses on Phonetics and French Civilization; and Professor João da Providência, of the University of Coimbra will lecture on Comparative English and Portuguese Literature.

The colleagues of Professor H. A. Rennert in the Department of Romanic Languages of the University of Pennsylvania have published a bibliography of his publications from 1891 to date to

commemorate the thirtieth anniversary of his appointment as Professor of Romanic Languages. The bibliography includes books, articles and reviews, and contains 77 titles.

A new quarterly called Spanish Studies, under the direction of the well-known Spanish scholar, Professor E. Allison Peers, of the University of Liverpool, has just appeared. According to the announcement, the contents will be mainly in Spanish and will include Letters from Spain, articles on current Spanish literature, politics, etc., chronicle of the progress of Spanish studies, etc. The annual subscription is fixed at 10s.6d.

CALIFORNIA

During the War period, the State Board of Education in California prohibited the teaching of German in the public elementary and high schools of the State. During the past two years there have been requests to have this interdiction removed, including one from the San Francisco Board of Education. Last summer the State Board lifted the ban, and consequently plans have been made in many sections to resume the teaching of German in the high schools.

In San Francisco, first year classes have been formed in all the high schools, with a total registration of 395 in the first semester. The second semester will find more than double this number studying German in the City high schools. The Junior high schools are not planning to offer this language at present, but have large classes in French and Spanish. In Oakland, classes in German are planned for the second semester, and it is probable that Los Angeles will also offer many classes during this school year.

San Francisco

I. C. HATCH

GROUPING IN FRENCH CLASSES.

The French classes in the Fort Smith (Arkansas) High School were this year divided, at the end of four weeks, into three groups—slow, average and superior—so that in each one of the classes reciting during the day, there are three distinct sections.

The basis for the grouping was a composite judgment, evolved through results obtained from such tests as the Thorndike-McCall reading, and the Terman Group Tests, from any standard language tests that had been given in previous years, from tests given by the teacher at intervals of two weeks, and finally, through the instructor's estimate of all such data as weighed in the light of the individual pupil's work.

Results thus far argue well for the retention of this system, whereby the three types of assignments are utilized, and approximation of mastery of fundamentals is further attained.

Fort Smith, Arkansas.

MARY HARNISH

We have just learned with great regret of the death of Professor Ventura Fuentes of the College of the City of New York on September 23 last. He was well known as the author of several excellent Spanish text-books and as a forceful teacher during his long term of service at City College from 1899 until the time of his death.

The National Education Association has just issued a revised edition of the Report of the Joint Committee on Grammatical Nomenclature prepared by representatives of the National Education Association, the Modern Language Association and the American Philological Association, under the chairmanship of Professor Wm. Gardner Hale. The report aims to eliminate the confusion arising from the multiplicity of differing terms that have come into use in the different grammars for the same constructions, and deserves the thoughtful study of all modern language teachers. Copies, at 25 cents each, may be obtained from the National Education Association, 1201 Sixteenth Street, Washington, D. C.

The United States Bureau of Education has published as Bulletin, 1923, No. 44 Mr. George W. A. Luckey's study entitled "Outline of Education Systems and School Conditions in Latin America." This booklet contains information that should be of great interest to teachers of Spanish.

PENNSYLVANIA

The Pennsylvania Association of Modern Language Teachers met on Wednesday, December 26th, in the Normal School, Philadelphia, as a section of the Pennsylvania State Educational Association. At the morning session, Allen V. Laub, Northeast High School, Philadelphia, read a paper on "The Classic Novel of Spain"; Gaston Malécot, Washington and Jefferson College, discussed "La Valeur phonétique des Disques phonographiques"; and Miss Emma G. Kunze, West Philadelphia High School for Girls, discussed "The Value of the Presentation of Plays in the Modern Language Course." The students of the Northeast High School of Philadelphia then gave a performance of "L'Anglais tel qu'on le parle." In the afternoon session, Miss Mary Morgan, Peabody High School, Pittsburgh, discussed "What the Modern Language Association of Pittsburgh Has Accomplished and Hopes to Accomplish"; and Frederick Lohstoeter, Peabody High School, Pittsburgh, spoke on "David Schedden and the Study of Modern Foreign Languages." This was followed by the presentation of "Noche Buena," a play of Miss Marcial Dorado, by the students of the Kensington High School of Philadelphia.

Mr. Whitford H. Shelton of the University of Pittsburgh was elected President and Miss Emma G. Kunze of the West Philadelphia High School for Girls, Secretary-Treasurer.

FROM THE MINUTES OF THE
PHILOLOGICAL CLUB
THE UNIVERSITY OF NORTH CAROLINA

CHAPEL HILL, N. C., DECEMBER 10, 1923

The members of The Philological Club of the University of North Carolina, believing that large numbers of their German colleagues will suffer for the necessities of life during the coming winter, and actuated solely by the motive of contributing what they can to the salvage of human vitality and intellectual production in a class that during times of need suffers the greatest privation and receives the least aid, hereby authorize their President to appoint a Committee of three, whose duty will be to secure from each member of the Club a pledge for whatever amount he will give, to be divided into four installments and collected at regular intervals during the remainder of the academic year, and forward the same to their German colleagues in the following manner:

The Committee will select from the faculties of German Universities a Professor of German, a Professor of Romance Languages, a Professor of one of the classical languages, and a Professor of English who may be known either personally or by reputation to members of the Club as willing to undertake the distribution of the Club's gifts; the Committee will forward one collection to each of the professors chosen, with the request that he put the same to the best use in relieving whatever want appeals to him as most urgent among teachers of his subject personally known to him, retaining for himself, if he so desires, as much as one-third of the amount sent him.

Realizing that their contributions will go but a very little way towards alleviating a great deal of suffering, the members of the Club hereby instruct their Committee to ask the editors of whatever publications the Committee may select, to publish these resolutions, in the hope that the Club's procedure in this instance may encourage like actions being taken by similar organizations throughout our country; and furthermore the Club instructs its Committee to secure the promise of the most available among those members of the Club who will attend the approaching annual meeting of The Modern Language Association to bring a similar resolution before that body.

Reviews

TROZOS DE CASTELLANO edited by CARLOS CASTILLO and JANE C. WATSON. Henry Holt and Company. 1922.

This is a small book of 89 pages containing nineteen selections, none of which covers more than two pages. Most of them are from standard authors and are adapted to pupils beginning second year of college or third year of high school.

The special value of this book is in the plan of the lesson. It is primarily adapted to the use of pupils who have been brought up on the direct method. While there is a good vocabulary, the new words are defined in Spanish by use of synonyms or short phrases. There is also a list of *locuciones idiomáticas* which are also explained in Spanish. The *cuestionario* is useful in aiding the pupil to review the lesson, but would be too mechanical for use in class. A definite gramer review is given with each lesson and gives opportunity for valuable drill work, especially if written. The lesson closes with suggestions for a written or spoken *tema* that calls for a variety of effort in composition that could be made very interesting. As the Spanish of the text is very idiomatic and the study can be made almost without the use of English, the book seems to be especially well adapted to accompany the work of B II pupils who are reading fiction or drama and need this drill in vocabulary and grammar.

I note that in the vocabulary most of the vowel-changing verbs are indicated, but many are not. This would be a matter of small moment for more advanced pupils, but is a serious defect here.

Hollywood High School,
Los Angeles.

C. S. WILLIAMS

TECHNICAL AND SCIENTIFIC GERMAN. By E. V. GREENFIELD, A. M., Associate Professor of German, Purdue University. Revised Edition. Illustrated. XII+489 pages. 1922. D. C. Heath and Co. Price \$1.80.

The original edition of this book was published in 1916. The present edition contains all the material of this first edition—including even the plate mutilations (pp. 26, 30, 31, 34), except the Introduction (pedagogical helps), which is entirely rewritten. To this the editor has added sixteen chapters of new text, nine on Electricity and seven on Mechanics; together with the necessary additions in Notes and Vocabulary; also nine full-page, half-tone portraits of leading scientists and many smaller illustrations and diagrams of scientific and technical interest. Very appropriately

the text opens with a portrait of Helmholtz and concludes with a chapter on American technological education.

The book in its present form is a welcome addition to our textbook list. It contains fifty-three well-chosen selections from German books and journals on science, about equally divided among the fields of Physics, Chemistry, "Die Welt der Technik," Electricity, and Mechanics. The feature of the book differentiating it from most other Science Readers, is that it contains fairly simple articles of more fundamentally scientific nature and general appeal rather than highly technical dissertations of interest only, or primarily, to the specialist. Such articles are, for example, The Discovery of Cement; The Probable Present Appearance of the "Titanic"; Eccentricities of Genius; anecdotes about Great Scientists; A Book Review; Future Sources of Energy; The Evolution of the Battle Ship; A Mathematical Trick, etc. Furthermore the editor has enhanced the interest of his students by including a large number of specifically American topics: The East Coast Railroad (with illustration); The Hudson River Tubes (with illustration); American Ore and Coal; American Advertising; The Woolworth Building; The Westinghouse Air Brake; American Locomotives; Technological Education in the United States.

The Text is printed in clear type (Latin, of course) and gives evidence of most painstaking proof-reading. To produce nearly flawlessly three and one half hundred pages of foreign scientific text, abounding in abbreviations, formulas, numerals, decimals, primes, exponents, degrees, subscripts, and fractions is no mean accomplishment. Slight errors are found on pp. 174, l. 12; 268, l. 22; 287, l. 15; 296, l. 12; 327, l. 6; and under Newton's portrait opposite p. 26.

The Notes on the whole seem adequate, at times rather elementary for students of a scientific text-book; e. g., pp. 4, note 3; 37, n. 1; 40, n. 1; 85; n. 2; 111, n. 1; 188, n. 1. On the other hand, the following notes might well have been added: p. 185, l. 4, "soweit es angeht," *as far as possible*; p. 188, l. 29, "Bis auf," *except*; p. 278, l. 3, "Nur Spezialist," *Exclusive specialist*; p. 284, l. 15, "wie," *as well as*.—Page 348, note 1 to p. 122, "began" should be corrected, as also p. 351, note 1 to p. 174, "Alles." Page 350, note 4 to p. 150, "*immutable*" should read "*incontestable*," as in Vocabulary; p. 351, note 3 to p. 173 should read *there were, no doubt (in all probability)*.

The Vocabulary, like the Text, is most conscientiously done. Careful *Stichproben* revealed only the following omissions: "zu Hilfe nehmen" (p. 187, l. 5); "Verbreiterung" (p. 190, l. 19); *sogen.* (p. 279, l. 10 and ff.).—The following additions or corrections should be made: "u. a." and "u. a. m." (p. 465 mean "und andere[s] [mehr]"); "Molekel" and "Molekül" (p. 440) omit the accent; "im übrigen" (p. 183, l. 13), in other respects; "angeht"

(p. 185, l. 4) is possible; "Irrwegen" (p. 185, l. 8), errors; "Bis auf" (p. 188, l. 29), except; "Vermittlung" (p. 278, l. 14), imparting; "Ansatz" (p. 310, l. 5), beginning, suggestion; "genial" (p. 316, l. 22), brilliant; "laden" (p. 431), omit (u, a); z. b. (p. 484) should read z. B.

The book is printed on excellent paper, is substantially and attractively bound, and is well illustrated. It is a handy volume. Its contents are highly varied and widely interesting. It is an engaging and thoroughly human book.

J. B. E. JONAS

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MARIA CHAPDELAINE. Récit du Canada français, par LOUIS HÉMON, edited with introduction, foot notes, questionnaire, exercises and vocabulary, map, eighteen illustrations, by HUGO P. THIEME, Ph. D., Professor of French, University of Michigan; pages XVII+262; 17c.x12c.; \$1.00; 1923. The Macmillan Co., New York.

Among the many foreign language textbooks for reading issued every year for use in the schools and colleges of this country, Louis Hémon's "Maria Chapdelaine" is remarkable in several respects: Because of the language, which is Canadian French rather than standard literary French. On this account it is likely to meet with disapproval as a text-book on the part of purists. Because, as a portrayal of a phase of Canadian pioneer life, it outrivals easily in human interest and realism anything as yet produced by the French Canadians themselves. Because appearing as it did after the World War, in which France figured pre-eminently, it gives a correct idea of the fortitude and endurance of a nation whose perseverance and devotion to its traditions and ideals has made a profound impression. Because it represents the genuine emotions undergone at a critical period of youth, as in the case of "le Grand Meaulnes" and "Esame di coscienza di un letterato," the authors Hémon, Alain-Fournier and Rébora, respectively, all cut off in the very bud of a youthful life of much promise.

As regards the literary value of Hémon's "Maria Chapdelaine," so universally recognized has it been already, that it is likely to endure as one of the twentieth century French classics. The material treated is life, death, and tenderness; love, labor, and contentment; hardship and beauty, all linked together with the simplicity and naturalness of unconscious utterance that captivates and charms without one's knowing why, precisely as in the literary production of Prévost, Mérimée, Halévy and Pierre Loti. Each of the sixteen chapters, or sections, into which the book is divided may be said to present a picture perfect in itself of the

subject matter treated. To one familiar with life in the remote sections of the Province of Quebec, many of the scenes and incidents must needs prove peculiarly striking, vivid and effective, recalling analogous experiences that are abiding: The coming out from church after the morning mass, the salutations, the clouds of strong tobacco smoke rising over the square in front of the church; the sinister crack in the ice on Lake Saint Jean, that precedes the sleigh containing Maria and her father just before Charles-Eugène, their horse, gets his feet on *terra firma*; the exquisite pleasure occasioned by the arrival at long intervals of a visitor; the religious vein pervading the work throughout, ever revealing that faith of the purest, simplest and most genuine character; the Americanized French Canadian ideas as shown by the experience of Lorenzo Surprenant in the "States" and its strong influence upon him proclaimed in his eloquent plea bringing out the contrasts between life in the Province of Quebec and life in New England.

Such scenes and incidents are subordinate to those equally simple of the *récit* itself, of which Maria is the heroine and her suitors well defined types of French Canadian manhood, the farmer, the *courreur de bois*, and the Americanized French Canadian. Maria possesses that charm of the quiet French Canadian maiden in the plenitude of youth, vigor and attractiveness, devoted to her home and to her domestic duties. Her mere presence wins the interest and sympathy of all who approach her, especially the young men; for, throughout the novel, and this is remarkable, she is a heroine that impresses, yet without uttering hardly more than a dozen words. The betrothal scene in the berry field in simplicity and effectiveness is a gem. François Paradis says: "You'll be here next spring?" Maria replies: "Yes"—Thus they mutually pledge their word.

While the way each suitor presents his suit constitutes the crux of what may be called the "novel," this romantic part is only one of several parts no less pregnant with human interest of which perhaps the most important is the portrayal of the life of a race that has played a great rôle in the history of the world. All of the characters represented in "Maria Chapdelaine" are good characters. Perhaps the critic may ask if all French Canadians are so good and simple as are the Chapdelaines and Maria's three suitors. True it is that in a primitive community, as in the villages of the Province of Quebec, and outlying districts, the men are good rather than bad; but it would seem natural for them to possess quite a few other vices than those here noted of swearing and drinking. Be that as it may, we have here truthfully and beautifully presented the chief representatives of French Canadian life; the sturdy, invincible pioneer in the person of Samuel Chapdelaine; in Laura, the Canadian wife, full of courage and

energy, yet a model of resignation to her husband's uncontrollable desire to penetrate ever farther the northern forests; in Maria, the Canadian girl, beautiful in her ingenuous simplicity, loyalty and devotion; in François Paradis, the dashing, bold guide, trapper and adventurer; in Eutrope Gagnon, the serious-minded, thrifty, steady farmer; in Lorenzo Suprenant, a perfect type of the Americanized French Canadian, a character for whom the clergy and the conservative element, for obvious reasons, have no use whatever; in Edwige Légaré, the hired man, a character whose Homeric labors among the stumps we cannot forget. Moreover, we have in addition to this view of those taken from the ranks of the humble class, a glimpse of the *gens de robe* in the person of the doctor and the priest. Their influence over their ignorant and superstitious community brings back the XVIIth century doctor satirized by Molière, and the days when all education in this country, which started along theological lines, was represented by the clergy. The French Canadians of the humble classes, uninfluenced by education during three centuries, have clung with extraordinary tenacity to their language, their race and their religion. This raises the interesting question, outside of our domain, will this solidarity prove permanent? There seems to be no adequate reason to suppose that the author contemplated giving the question any consideration. He may unconsciously, however, have given an answer in his description of the crass ignorance of the doctor, of the *naïveté* of the bonesetter, and of the ingenuousness of the members of the social party who question the piano-tuner. These facts speak for themselves and constitute a drastic and scathing indictment of that obduracy that has kept these people just where they are for three centuries. So much for the content of this narrative, or *récit*, as Hémon calls it, which it really is, rather than a *roman*.

As regards the style, it breathes forth to-day the primitiveness and freshness of the Canadian lakes and forests, just as Chateaubriand at the beginning of the XIXth century infused into the minds of his readers in his "Atala" and "René," the aroma of the vast wilderness of North America. Both are poetical productions in prose, but Chateaubriand's is largely an idealization, while Hémon's is the truth itself, and as such, always precious. The somewhat sad and sombre narrative flows onward tranquilly in complete accord with the grandiose majesty of the boundless forest, its very tranquillity suggesting the monotony of the long drawn out months of the Canadian winter. To heighten the realistic effect, the language of the *récit* is that of the French of Canada, and most appropriately so. Indeed there is the temptation, presented most attractively, to make something of a study of Canadian French; but as Professor Thieme says in his Preface: "Such a study can have no place in classes where this book is used."

Specimens of practically every variety of the linguistic features that freedom from educational influences have kept intact, are met with throughout the narrative. Many of them will be found explained in that little classic written more than forty years ago by Oscar Duun: "Glossaire franco-canadien." Thus we have, 1: Examples of words in the old French provinces: *veiller* (Central France)=Fr. passer la soirée; *e. g. venez donc à soir veiller icitte avec nous*; *godendard* (Norman)=Fr. (très grande scie); *plein un sian* (Norman *et al.*)=Fr. plein un seau; *des jeunesse* (Norman *et al.*) des jeunes filles; *de l'eau frette* (Central France)=Fr. de l'eau froide. 2: Influence of analogy: *Je me rappelle de ce temps-là*, analogy of some such expression as: je me rappelle d'avoir fait cela; *votre pompe marche-t-y bien?* analogy of such expressions as "marche-t-(il) bien?" 3: Influence of English: *une poche de fleur*=Fr. un sac de farine; cf. *tomber en amour*="to fall in love." 4: Genuine Canadian French expressions: *adon*=Fr. bonne chance; *à la brunante*=Fr. au crépuscule; *avoir de la misère*=Fr. avoir de la peine; *une belle créature*=Fr. une belle femme; *boucane*=Fr. fumée; *cordeaux* Fr. guides rênes; *grouiller*=Fr. remuer, bouger; *une femme bien grée*=Fr. une femme bien habillée. 5: Anglicisms: "Johnny" Bouchard; le "boss"; le "foreman"; c'est "correct"; *la drave* = drive of logs down stream; les *chars*=the cars; *claire la ligne*=clear the track; *mouver*=to move.

The critic, or purist, may ask: "Why have our students read such literature"? Simply, as Professor Thieme states in his Preface: "To make this beautiful novel accessible to them." Otherwise interpreted: In order to familiarize oneself with many of the gems of foreign thought, it is not necessary to confine one's student activity to Tours, for French, to Hanover, for German and to Florence, for Italian, for much that is most worth while may be studied elsewhere to good advantage. Towards the end of the *Récit*, the style changes from that spontaneous naturalness that has hitherto characterized it throughout, to a more elevated conscious utterance, when the voice of the old Province of Quebec speaks. Professor Thieme feels the change, for he quotes the entire passage in the introduction. It is a noble passage and upon it rests Maria's decision, for she is here typical of her people, a people to whom change is an anathema, but who are fighting an inevitably losing battle against one of the fundamental laws of life, the law of change. We cannot but admire the sentiment of this beautiful French *récit* from la Vieille France, inspired by Canada, la Nouvelle France. Indeed it has been said that the phenomenal success of the book is based more upon the sentimental than literary consideration, great as the latter is universally acknowledged to be. The Direct Method Exercises are interesting and well constructed. They will serve adequately their grammatical purpose. On page 186, question 19, the *il* refers to Nazaire Larouche, and not to

le père Chapdelaine, as implied by the question. The text is very accurately printed. On page 15, line 13, *terraine* should read *terrain*: on page 37, line 1, *que j'étais* should read *que j'étais*; on page 41, line 31, *merisier* should read *mérisier*; on page 140, line 17, the reading should be "poussé par" and not "poussé e"; in the vocabulary, the word *mille* (page 17, lines 10 and 13) should be given in the sense of "mile"; and the word *caparacé* should read *carapacé* (page 35, line 17). The eighteen illustrations actually illustrate and add appreciably to the interest and pleasure of the *récit*. The introduction is a model of what such contributions should be; and especially useful and informing are the "References and Reviews," and "Translations," which conclude it. The *New York Times* prints the name of the contributor of the article of December 25, 1921: *Maunsell* (not *Mounsel*). In a Rapid Reading Recent French Literature Course, elected by thirty students and conducted by your reviewer, a "review of Maria Chapdelaine" was called for. The papers showed that the *récit*, as regards its content, its style, and its appeal, gave genuine pleasure and satisfaction. Maria was the most vulnerable character, and one might draw the conclusion that Maria's decision, had it been the reverse, would not have met with serious disapproval. It must be remembered, however, consistently with the thought that dominates the entire *récit*, "au pays de Québec rien n'a changé, rien ne changera."

JAMES GEDDES

Nantucket, Mass.

FERDINAND DE SAUSSURE, COURS DE LINGUISTIQUE GÉNÉRALE, publié par CHARLES BALLY et ALBERT SECHEHAYE avec la collaboration de ALBERT RIEDLINGER. Deuxième édition. Paris (Payot et Cie.) 1922.

It is gratifying to see a second edition of de Saussure's posthumous work on language; the popularity of the book betokens not only an interest in language, but also a willingness of the scientific public to face linguistic theory, which at almost every step shocks our preconception of human affairs.

In de Saussure's lifetime¹ the history of the Indo-European languages was widely studied; he himself had made at least one great contribution to it, his *Mémoire sur le système primitif des voyelles dans les langues indo-européennes* (1878). But in lecturing on "general linguistics" he stood very nearly alone, for, strange as it may seem, the nineteenth century, which studied intensively the history of one family of languages, took little or no interest

¹ A portrait of de Saussure and an outline of his life and work by W. Streitberg appeared in *Indogermanisches Jahrbuch*, vol. 2, Strassburg 1915. The first edition of the *Cours* appeared in 1916.

in the general aspects of human speech. After de Saussure's death the present book was put together, largely from lecture-notes.

The value of the *Cours* lies in its clear and rigorous demonstration of fundamental principles. Most of what the author says has long been "in the air" and has been here and there fragmentarily expressed; the systematization is his own. It is known that the historical change in language goes on in a surprisingly mechanical way, independent of any needs, desires, or fears of the speakers; we do not know, for instance, in what direction we, in our time, are changing the English language.² Outside of the field of historical grammar, linguistics has worked only in the way of a desperate attempt to give a psychologic interpretation to the facts of language, and in the way of phonetics, an endless and aimless listing of the various sound-articulations of speech. Now, de Saussure seems to have had no psychology beyond the crudest popular notions, and his phonetics are an abstraction from French and Swiss-German which will not stand even the test of an application to English. Thus he exemplifies, in his own person and perhaps unintentionally, what he proves intentionally and in all due form: that psychology and phonetics do not matter at all and are, in principle, irrelevant to the study of language. Needless to say, a person who goes out to write down an unknown language or one who undertakes to teach people a foreign language, must have a knowledge of phonetics, just as he must possess tact, patience, and many other virtues; in principle, however, these things are all on a par, and do not form part of linguistic theory.

De Saussure distinguishes sharply between "synchronic" and "diachronic" linguistics. At any given time ("synchronously"), the language of a community is to be viewed as a system of signals. Each signal is made up of one or more units; these units are the "sounds" of the language. Not only has each signal a definite meaning (e. g. *hat*, *put*), but the combination of these signals proceeds by definite rules and itself adds definite elements of meaning; for instance, the signal *s* in English is not used alone; added to certain other signals it gives plural meaning (*hats*); added to certain others, it gives the third-person present-tense verb form (*puts*). All this is a complex and arbitrary system of social habit, imposed upon the individual, and not directly subject to psychologic interpretation: all psychology will ever be able to do is to provide the general background which makes the thing possible. Similarly, the physiology of the thing (phonetics) does not matter: instead of the thirty-five or so sounds of English, any thirty-five distinct symbols, of whatever nature, would suffice to reproduce the system of the English language.

This rigid system, the subject-matter of "descriptive linguistics," as we should say, is *la langue*, the language. But *le*

² That is, as actually spoken; the literary language is a thing apart.

langage, human speech, includes something more, for the individuals who make up the community do not succeed in following the system with perfect uniformity. Actual speech-utterance, *la parole*, varies not only as to matters not fixed by the system (e.g., the exact phonetic character of each sound), but also as to the system itself: different speakers at times will violate almost any feature of the system. This brings us to "historical linguistics," *linguistique diachronique*; when such personal and temporary features of *la parole* become general and habitual in the community, they constitute a change in the system of *la langue*,—a sound-change or an analogic change, such as are recorded in our historical grammars.

In detail, I should differ from de Saussure chiefly in basing my analysis on the sentence rather than on the word; by following the latter custom de Saussure gets a rather complicated result in certain matters of word-composition and syntax. The essential point, however, is this, that de Saussure has here first mapped out the world in which historical Indo-European grammar (the great achievement of the past century) is merely a single province; he has given us the theoretical basis for a science of human speech.

LEONARD BLOOMFIELD

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INTERMEDIATE GERMAN COMPOSITION, with notes and vocabulary, by THEODORE BROWN HEWITT: D. C. Heath & Co., 1923. vi+154 pages. 96 cents.

To the author's "Short Course in Practical German Composition," published in 1915, he now adds the present book, an attractive looking and handy little volume, which will appeal to many teachers on different grounds. It can be used equally well in college or in the higher classes of the high school. The composition material is divided into thirty sections, twenty of which are accompanied by model paragraphs in German. These can be utilized for conversational practice, and will serve to some extent as a guide to the student. They are fluent and idiomatic, and while they are sometimes rather incoherent, the individual sentences are well written. The subject matter is predominantly "practical," relating largely to every-day life, and including such topics as Travel, The Hotel, Shopping, The Bank, Current Events, Economics, and Natural Science. In addition, there are three synopses taken from classical German literature: *Wilhelm Tell*, *Hermann und Dorothea*, and *Minna von Barnhelm*. The practice material includes German questions on the German text, lists of "Idioms and Phrases for Review," and suggestive outlines for exercises in free composition. There are copious notes on both German texts and retranslation exercises, a full and carefully made English-German (no German-English) vocabulary, and a list of

strong and irregular verbs, which would be more helpful if the English equivalents were given.

It will be seen from the above outline that the general plan of the book is well thought out, and that it offers a variety of material for practice work. My criticisms relate primarily to details in the execution of the plan.

The German questions seem to me very nearly useless in their present form. Four German questions cannot adequately cover 20 lines of text (p. 26); and the teacher who needs guidance in the formulation of questions, and the pupil who needs something definite to study, will both be left in the lurch.

The listing of idioms at the end of each German section may help to fix these elusive but invaluable phrases in the student's mind; but the repetition of certain idioms is puzzling: *Bescheid sagen* and *den Zug versäumen* occur on p. 9 and again on p. 36; *im voraus* and *sorgen für* (p. 17) are repeated on p. 44; *sich wenden an* is found on p. 17 and p. 25; *sich richten nach* (p. 20) recurs on p. 40.

The same incoherence that sometimes annoys in the German paragraphs is even more noticeable in the English sections. There is a certain grouping of ideas, but really connected discourse is seldom attained. What we have is a series of sentences employing idioms and constructions that the author wishes the student to know. (Of course the exercises for free composition will give opportunity for more connected writing.) It seems to me unfortunate that the author has allowed himself occasionally to drop into that jargon which results from the desire to suggest the right German phrase, even in cases where that would be unnecessary. Thus: "We are holding then the annual election of officers" (p. 61); "Yes, and a speech extempore does not always succeed best." (p. 59). Some of these translations from the German phrase are not correct. "At first he knew but little German, but he made himself at home..." (p. 59); the vocabulary gives *sich nicht genieren* for *Make oneself at home*. On p. 79 we read: "What do you think of the present strike in B? I have long since given (it) up racking my brain over it." To *rack one's brain* is given as *grübeln*. In this case both the English expression and the German phrase seem badly chosen.

Footnotes are copious and carefully done, involving really an appendix to the vocabulary. I must confess to great doubt as to the usefulness of such footnotes as "Which prep?" or "What case?" If the student knows, he is not likely to need the note; if he doesn't know, the note will not help him to find out. Notes of this type should be replaced by reference to some standard grammar which the student might consult. Another type of footnote which I think rather futile is that which gives an entire German sentence to translate a loose English paraphrase. For example, on p. 27:

"The few extra marks which it costs will not make any great difference to you," is rendered in the notes: *Die paar Mark, die der kostet, werfen einen Mann wie Sie nicht um.* There is nothing in the operation of substituting the German sentence for the English one that will assist the student to cope with any other German sentence.

The life-blood of a composition book is the vocabulary. This one appears to be complete, well organized, and done with great care. I have observed no misprints in a cursory examination of it. In one instance only does the author lay himself open to a criticism of his plan. To the vocabulary is prefaced the statement that accent is indicated where it is thought necessary. I get no impression of any consistent scheme. *Amerikaner* is accented, *amerikanisch* is not; in one place *Artikel* is accented, in another it is not; *Privatstunde* is marked, *Privatlektüre* is not. Should an intermediate student be expected to know the accent of *Barometer, Episode, Epoche, Kakao, Kilometer, Chemie, Centralhalle* (why not *Zentral?*), *Offizier, Partei*, etc.?

Among the renderings in the vocabulary which I should be inclined to question, I cite the following. *Aid* is given as *Hülfe, help* as *Hilfe*. *Gelten* is given for *apply*; this would be only possible in some very special case, and the rendering might better have been put into the notes. *Appreciative* is given as *kunstverständig*, whereas *ein Kunstverständiger* is rather an *art expert*; *kunstliebend* would seem a better rendering. *Association* can hardly have the sense of *Sehenswürdigkeit*. Austria is properly spelled *Österreich*, not *Östreich*. Why not *Badetuch* for *towel*, rather than *Frottier-tuch*? The entry *belong (to)*, *gehören (zu)* is quite misleading: the English verb requires *to* in any case, but *gehören zu* means *belong to* in the sense of *to be a part of*. *Binding* is *Einband*, not *Band*, which means *volume*. *Characteristic* is *Eigenschaft*; *Charaktereigenschaft* seems needlessly clumsy. *Einwandfrei* (not *einwandsfrei*) means *free from objection*, not *free from contamination*. *Dome* and *Dom* are not the same thing at all; the German word means *cathedral*. *Eventually* does not mean *eventuell*. *Exhausted* means rather *erschöpft* than *abgespannt*. *Fatigue* is not a good rendering of *Strapazen*, which means that which produces fatigue, exertion, hardships, fatiguing toil. The preferred gender of *Kamin* is masculine. *Formel* is erroneously indicated with final accent. It seems unfortunate to give the German mark as 25 cents in the vocabulary, when the traveler is paying 500 marks a week in the hotel (p. 11). It also seems to show lack of correlation that on p. 19 ten marks a day is given as a reasonable price. *Alleinherrschaft* is a questionable rendering of *monopoly*. Should our students be taught *Wandelbildtheater* for the commoner and more practical *Kinotheater* or *Kino*? *Aufs schnellste* is more than doubtful for *as quickly as possible*. *Gehalt* does have two

genders; but *der Gehalt* normally means *content*, *das Gehalt*, *salary*. The simplest rendering for *Kompott* is *sauce*. Undoubtedly is *zweifellos*, not *wohl*. *Ungenutzt* means *unused* or *unutilized*, not *unprofitable*. *Ausgehenschuh* surely implies shoes for looks, rather than *walking shoes*. *Wedding ring* is not *Brautring* (*Braut* is a betrothed girl previous to marriage) but *Trauring*. At present is not *augenblicklich*, at the moment, but *gegenwärtig*. *Verschiffungsplatz* seems unnecessarily clumsy, and so does the rendering *shipping port*; the meaning must be *dock* or *wharf*.

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Books Received

GENERAL

HANDSCHIN, CHARLES H., "Methods of Teaching Modern Languages." World Book Co. Yonkers-on-Hudson, New York. 479 pp. 1923.

In this most comprehensive study of modern language teaching that has been made in this country, Professor Handschin formulates our chief problems, and points the way toward the solution of most of them. Only those teachers who are completely satisfied with the results of their work can afford to disregard this book, and even they might read with interest of the difficulties that present themselves to their less enlightened colleagues.

HASKINS, CHARLES HOMER, "The Rise of Universities." Henry Holt and Co. 134 pp. 1923.

The book consists of a series of lectures delivered at Brown University on the Colver Foundation by the Dean of the Graduate School of Arts and Sciences of Harvard University. The chief topics presented are "The Earliest Universities," "The Mediaeval Professor" and "The Mediaeval Student." Eminently readable and scholarly as well, the book provides the background that we all need for an intelligent understanding of our own College life.

FRENCH

GUIBERT D'ANDRENAS. Chanson de geste edited by JESSIE CROSLAND. Manchester, at the University Press. Longmans, Green and Co., 95 pp. 1923.

An edition of a thirteenth century chanson de geste belonging to the cycle of Guillaume d'Orange.

PERRAULT, CHARLES, "Contes de Fées." Avec marques de prononciation et conjugateur mécanique par Louis Tesson. Karras, Kröber & Nietschmann, Halle, Germany. 64 pp. 1923.

An edition of five of Perrault's Fairy Stories printed with the phonetic symbols employed by M. Tesson in his other publications.

STEWART, H. F. and TILLEY, ARTHUR, "The Classical Movement in French Literature." Cambridge, at the University Press. 164 pp. 1923.

A series of texts, with considerable explanatory material, designed to illustrate the development of the Classical Movement in French Literature under the influence of Malherbe, Descartes and Pascal and later of Molière, Racine, La Fontaine and Boileau.

SPANISH

ROMERA-NAVARRO, M., "Historia de España." D. C. Heath. 223 pp.+vocab. 1923. \$1.40.

An outline of the development of Spanish civilization from the earliest times until the present which will afford students the background necessary for an intelligent appreciation of Spanish literature.

WITHERS, ALFRED MILES, "The Sources of the Poetry of Gutierre de Cetina." Publications of the University of Pennsylvania. Series in Romanic Languages and Literatures, No. 9. 91 pp. 1923.

The author adds to our knowledge of Cetina's indebtedness to Italian poets, and shows that more than forty compositions (chiefly sonnets) are translations or adaptations from the Catalan poet, Auzias March.

GERMAN

MONTGOMERY, MARSHALL, "Friedrich Hölderlin and the German Neo-Hellenic Movement." Part I From the Renaissance to the Thalia-Fragment of Hölderlin's 'Hyperion' (1794). Oxford University Press, American Branch, New York. 232 pp. 1923. \$4.20.

A survey by the Taylorian Lecturer in German in the university of Oxford of the revival of Greek studies in the schools and literature of Germany, together with an analysis of the place of Hölderlin and his contemporaries in the German Neo-Hellenic movement.